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TESTIMONIAL.

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Henry Vieuxtemps.

FEW know that the famous violin artist and composer was son of a soldier of Napoleon—that is, of the real Napoleon.

The father was born in Ardennes, but moved to Verviers, Belgium, when fifteen years of age, where he was engaged in a woolen factory. At nineteen he was "drafted" to serve his country under the great man of war, to the great distress of family and friends, being of an exceedingly endearing disposition and greatly loved. Besides war in those times meant death. Dangerously wounded, he was sent home. His life was saved, but his wounds placed him out of service and he remained in his home, adding to his daily toil a serious study of music and—the violin. Marrying one of the daughters of the house in which he lived in Verviers, Henry Vieuxtemps was born.

At the age of two the love of the violin was discovered in the baby, for by its tones alone could it be soothed and its cries quieted during the crises of infantile sickness or rage. From that age the instrument was his dearest toy, and in the interest of peace in the family the father was obliged to show the youngster what he himself knew. Fortunately for both and for the world of music, a rich and generous musical amateur by the name of Génin espoused the protection of the little boy, who through this kindness and influence was spared many of the thorns of the traditional "rocky road" of genius.

By it he was placed under instruction more comprehensive than that embraced in the repertory of the Napoleon soldier, and at six played as soloist in his own concert in his native town! The wildest enthusiasm, mingled with joy and surprise, were the first laurels gleaned by the little Belgian artist in blue merino blouse and big white collar.

At his next concert a year later he played a concerto of Rode filled with difficulties and dangers for an advanced performer, and also a Kreutzer symphony for two violins. The city of Grétry, where this event took place, presented the little Henry with a splendid bow, made by Tourte. The following year found him listened to by the greatest critics of Brussels. After that curiosity spread to admiration, admiration to respectful attention in all the cities of his own country and tournees were planned through Europe.

At eight his first composition was written. Stirred to inspiration by gratitude to a gentleman for the present of a jewel in form of a cock, he wrote and presented to the gentleman's wife "Le Chant du Coq," a composition which figures to-day in the published works of the artist, and of which the family jealously guards the previous manuscript.

During the first series of concerts outside of Belgium, in the city of Amsterdam, the child had the fortune to be heard, approved and received as pupil by de Beriot, then in the zenith of his glory. In order to profit by this instruction for their son, the little family entire left Verviers to live in Brussels, the home of de Beriot. The touching farewell concert of the little man seventy-one years ago is an event remembered to this day in Verviers, and though many tears were shed many valuable coins were put into the pockets of the young virtuoso.

From this on the immense talent of the master, de Beriot, was his principal education. In fact, his admiration for and confidence in the master were so absorbing that the latter was obliged to reprove the younger artist for his "dependence," declaring that he would never be anything but a "puppet pulled by a string," so long as he leaned upon any human power as a model to follow.

How different this counsel from the insipid utterances

of the majority of professors, who make but "dumb driven parrots" of their weak-minded "pupils."

Through de Beriot's influence with the Belgian Government, a sum of money was accorded the young artist to aid in his education and voyage. Cabbage street was the classic name of the street in Belgium inhabited by the Vieuxtemps at this epoch.

At nine years of age Vieuxtemps made his début in Paris, then to artists what the United States has since become, the objective point, the centre of hope, the source of fear in unsuccess. He made his bow in the brilliant French capital during the entr'actes of the opera "Tancredi," at the Italian opera, where Sontag and Malibran were the bright and shining lights. It will be remembered that de Beriot, the violin artist, who so aided and protected the early years of the little Vieuxtemps, was the husband of Malibran, the daughter of Garcia I. and sister of Madame Pauline Viardot.

It appears that the two prima donnas were among the most fervent enthusiasts of the young violinist's, sealing in motherly hugs and kisses behind the scenes the applause of the Paris public at the other side of the footlights. He played the Seventh Concerto of Rode. De Beriot was on the same program. Such a rich framing is seldom accorded to budding talent, however real.

His study, however, was not neglected at this precious hour, thanks to the watchfulness of de Beriot, backed by a severity, sometimes exaggerated, by his excellent father. Harmony, the first principles of composition, regular and incessant technic practice, and the endless suggestion of his master, "Cease to be a de Beriot, become yourself," were among the influences which, united to his own excellent disposition, saved him from the shipwreck of the "enfant prodige."

His star, which seemed to forsake him on the departure of Malibran and de Beriot for Italy, brought to him the care and friendship of the great Pauline Garcia, now Viardot. Under the guidance of this supreme artist and admirable woman, he made the acquaintance of the works of the immortals and caught his first glimpse of the Beethoven. After this musical baptism and an added subvention from the king, his German tournee was undertaken through the "country of Goethe and Beethoven."

It is difficult to imagine that at this epoch Beethoven was treated as a madman in composition, and was causing the dissension and discussion among critics and musicians which has since been repeated in regard to Wagner. Even Wagner himself became perplexed and discouraged, and for a time renounced the examination of Beethoven after hearing the Ninth Symphony at Leipsic. His grand First Symphony dragged painfully through some fifteen years of doubt and despair before being recognized at its true value. To the credit of the musical intuition of young Henry Vieuxtemps, not yet in his teens, he was profoundly moved by the giant composer, and became from the first his adoring apostle. This even when Kreutzer himself refused allegiance to the monarch!

After this the life of the young artist was enriched by acquaintance with some of the best artists of the time, among them Somon Sechter, who personally undertook supervision of his studies of counterpoint and composition. Others were Czerny, Merk, the celebrated violoncellist; Weigl, dramatic composer; Dominique Artaria, editor of the works of Beethoven, and the Baron de Lannoy, director of the Conservatoire of Vienna, who had unbounded faith in the career of the young Belgian. At Leipsic he came under the attention and the pen of Robert Schumann, who wrote of him in the musical journal he then published, among other eulogies: "From first tone to last this violinist holds you under the ban of a magic circle, of which you can find neither beginning nor end."

In London he arrived at a time when Händel was god. Here Moscheles became his guardian angel, and here he for the first time heard—Paganini!

He describes the "apparition" as "theatrical, fantastic," with "long nose, long heavy mane, long, dry body, veritable type of the Hoffman Tales; in fact, the artist of whom one dreams, provoking a sort of superstitious terror, standing there with an air of mockery before the thunders of applause, which he stills by one chromatic shriek from the instrument which has flown and nestled under his long, lean jaw."

In tracing an analysis of the reasons for the profound impression which the sorcerer produced upon him, Vieuxtemps, at fourteen years, did not fail to appreciate the fact that the wizard of the violin used many arts more diabolic than divine in producing the cyclonic effects which so bewildered hearers, himself included. He continued to prefer the simple nobility of his master, De Beriot, as in fact Schumann preferred him, as indicating a more thorough respect for the pure and ideal in art. The fantastic Italian in his turn declared without doubt that the youth would become a great man.

Vieuxtemps' Concerto in E was his first serious flight into composition, after bathing in the teachings of Reicha, the concertos of Spohr and Votti, and the study of orchestration. This latter he made in a rather unique fashion, by sitting in the orchestra side by side with each of the in-

struments in turn, and drawing his own conclusions as to their intention and effect, and comparing these studies later on with the score entire. After extended tournees throughout Europe, always beginning and ending in his own country, Vieuxtemps was decorated at twenty with the cross of the Order of Leopold.

An equally great triumph of another kind was accorded him at this time in the unconditional approval of Berlioz, the most dangerous of the critics of the day, who was at that time writing his severities for the French papers. Baillot, Chopin, Franchomme, De Beriot and Habeneck joined with the man of the iron pen in eulogies, both of artist and composer. After this he became the composer, and as such was invited, heard and applauded by the élite of the musical world of his time. Queen Victoria, Eliza Meerto and Eduard Grégoire, with whom he wrote his Caprice for piano and violin, were among his new acquaintances at twenty-one—date disastrous for those watched upon by the military authorities, a fate, in fact, he did not escape, but from which he was relieved by intercession of the highest authority.

It was in Munich that he played for the first time in Germany as composer. Here, as at Vienna, the judgment of other cities was confirmed, and the "other fields to conquer" meant America, whither he went in '44, or at twenty-four years of age.

For some reason, probably the spirit of sensation fostered by the thrift of the celebrity auctioneer who brought up our country, Vieuxtemps' "purity, nobility, classicality," &c., did not win in the States; at least not till he touched New France in New Orleans. After a certain success there he passed into Mexico and Cuba. He told everybody that the only note with which he could catch an ear of the United States was an absurd firecracker, "Yankee Doodle," which never failed to stir up enthusiasm. Before returning to Europe he passed through various cities, embarking at New York.

In Canstadt, near Stuttgart, whither he went to recuperate after this disagreeable voyage, was where he composed his concerto in A major, played for the first time in Brussels. Spontini was present at the concert in which it was played. The following year was marked by several events of interest to the violinist. He was made member of the class of the Beaux Arts, created at Brussels, of which Fétils, Hanssens and De Beriot were the only other members. He received the order of the Crown of Oak from Holland; and he—married. His wife was a famous pianist of Vienna, Josephine Eder by name, who was born the year of Waterloo, and with whom he traveled, giving concerts through Europe and America. In Germany he was received with open arms by Mendelssohn, and in Russia he was made violinist to the court of the Emperor Nicolas, and he and his wife played for the Pacha of Turkey, who decorated him with a diamond order. At this court at that time the chief of the military music was brother of the composer Donizetti.

In the comparative quiet of his Russian court engagement Vieuxtemps wrote his concerto in D minor at the age of thirty. At the time of leaving Russia for Paris by reason of the illness of his wife, the composer-violinist had many serious disciples among the aristocracy of St. Petersburg. In Paris his concerto in A was first produced, and was approved by the critics, Berlioz at the head. Wagner showed equally marked esteem for the composer, and expressed himself on the subject in his characteristic manner.

Vieuxtemps, in 1857, made again the voyage to America, this time accompanied by the pianist Thalberg, where seventy-five concerts were given in less than three months.

Speaking to Henri Herz about this horrible Barnum-tournee, he remarked:

"I committed seventy-five times the crime of lese-music in America with Thalberg, and now I have come to Paris to be absolved by the French public."

Things have changed since those days in the States and in France. A "Fantaisie Slave" and a "Bouquet Americain" were among the novelties produced in these return concerts, which were played as before throughout Europe. In Russia he received the decoration of the Order of Wasa and the title of Member of the Academy. In 1866 he took part in the grand festival given and directed at Baden-Baden by Berlioz. His sixth concerto was written as test piece for the competition of the Brussels Conservatory. It was for several years played throughout the world by Wieniawski. It was called "The Grétry" and dedicated to the Duke of Brabant. It is in A minor and had as great success as its predecessors. In speaking of the concert at which it was played in Paris, Berlioz also mentions a most clever fantasia upon the Irish air "St. Patrick's Day," a marvel of humor, verve and of Irish gaiety. It is known that through his wife, Miss Smithson, Berlioz was specially sensitive to Irish impressions. Reyer and Servais came into the circle of his admirers at this epoch, and he commenced to write with immense fertility, among other things a sonata in B flat, which was much admired.

All through this part of his career Vieuxtemps was not only known as a great virtuoso and eminent composer, but as one of the best of men and most loyal of friends, gen-

cious, grateful and affectionate to all with whom he came in contact, a helper to the young and a kindly aid to those who had been good to him through his difficult days.
(To be continued.)

The Clavier Company Piano School.

THOSE who have attended regularly the Thursday evening recitals of the Clavier Company Piano School could not have failed to notice the artistic growth of some of the students.

Mr. Virgil was most fortunate in his selection of the artist teacher of the school, S. M. Fabian, a pupil of Liszt and Rubinstein, who is shortly to be heard in concert here. Mr. Fabian is a man of such deep musical feeling and poetic imagination that it is impossible for any student not to draw from him much that will develop the musical nature.

The program last Thursday was as follows:

Prélude	Miss Bertha Hoberg.	Bach
Sonata, op. 13 (first movement)	John Rebarer.	Beethoven
Moments Musicaux, op. 94, No. 2	Perles V. Jervis.	Schubert
Norwegian Bridal Procession	Harwegh von Ende.	Grieg
Romance	Miss Florence Dodd.	Wilhelmj
Mazurka	Miss Harriette Brower.	Zarzycki
Scherzo, B minor, op. 20	Miss Jennie Wells Chase.	Chopin
Remarks by A. K. Virgil; subject, "A good principle not rightly understood may prove as hurtful as a bad."—Milton.	Miss Bertha Kilian.	
Fantaisie, C minor	Miss Winnifred Willett.	Mozart
Impromptu, B flat major		Schubert
Nocturne		Brassin
Ballade, G minor, op. 23		Chopin

In the first two numbers Miss Hoberg and Mr. Rebarer gave effective readings of their Bach and Beethoven selections.

Miss Florence Dodd aroused her audience to much enthusiasm by her splendid performance of the difficult B minor Scherzo. In the colossal chord passage of the first movement she displayed extraordinary power in contrast

to the quiet and deeply sympathetic melody work of the second part.

Mr. von Ende's violin solos were an interesting feature of the evening. In the Romance he produced a good, pure tone, while the little Mazurka by Zarzycki was given with much brilliancy.

Mr. Virgil chose for the subject of his lecture a quotation from Milton: "A good principle not rightly understood may prove as hurtful as a bad." Unless a teacher can make his pupil understand thoroughly the reasons why all exercises are to be done a certain way and for what effect, unless a teacher can make his pupil think, the teacher fails to do his duty. Thought is the first thing to be cultivated. The intellect must be brought to bear on the principles, order, position, condition, action, relation and adjustment, the goal being—musical effect. But these principles must become habits, must be performed unconsciously, before a real musical effect will be produced. Anything mechanical can never be musical. But if the pupil concentrates the mind on perfection of these principles, keeping the beauty of the tone to be produced always in mind, the result will be a perfect musical effect.

Miss Harriette Brower, in the Mozart Fantaisie, produced some splendid tonal effects, her touch being full and limpid, and her execution remarkably smooth and flowing. Miss Chase gave a sympathetic interpretation of the Schubert Impromptu.

Miss Kilian must also be complimented on her expressive playing.

Miss Willett closed the program with a superb performance of the G minor Ballade, playing with unusual intensity and power.

Sidney Howe.

SIDNEY HOWE, well known in musical circles of Boston as a tenor soloist and as a member of the Apollo Quartet, died suddenly in Melrose this week. Mr. Howe was on a tour in New York with the Apollo Quartet when he was taken ill some ten days ago.

He was born in Melrose on November 9, 1864, and had always made his home there. Besides his connection with the Apollo Quartet, he was a member and soloist of the Amphion Club of Melrose, and was formerly a member of the Apollo Club, of Boston.

Mme. Von Klenner.

THE Educational Section of the Paris Exposition of 1900 was unquestionably the greatest triumph of that remarkable gathering of the nations, and the amount of space and time devoted to it comprised, according to statistics, fully one-half of all the labor that was done on the part of the international juries. All countries contributed material, in the shape of publications, reviews, statistical compilations, reports, libraries methods, charts and all kinds of demonstrations on the educational systems in practice, together with chronological illustrations of the advancement and progress in all branches of art, science and industry.

Among those publications that were sent and exhibited, was an illustrated volume of Mme. Katherine Von Klenner, the eminent vocal instructor of this city, and the representative in this country of the Garcia method, which was carefully examined by the international jury in that department, whereupon a diploma of honorable mention was granted, the only exhibit of its kind that received such a distinction. The character and nature of the Garcia method were explained, together with special reference to its effect in this country and to the popularity which it had attained here; first, through the singers who, for the last half century, have been making their greatest triumphs on the operatic and concert stage here—pupils of this method; and also illustrations of the effect upon our own home singers, of whom so many have been the beneficiaries of this standard method of vocal instruction, of which Madame Von Klenner stands as the symbol.

It should, of course, be a matter of great pride for all of us in the musical profession, and outside of the musical profession, to know that an American woman, and an American teacher, was selected for this extraordinary honor by the unanimous acknowledgment of the value of the work she has been doing here.

Madame Von Klenner has this year a large class of advanced vocal pupils, who are reaping the benefit of years of application to a certain vocal principle, which has demonstrated its artistic value for a long period of time among some of the most eminent artists in the world, and among pupils who have benefited in the pursuit of the same principle under her instruction.

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Delhaze-Wickes Concert.

IN a busy week crowded with many entertainments and the hurly-burly of the Christmas shopper, it is a pleasure to record one concert where artistic repose was a marked feature.

This event was given in the small ballroom of the Waldorf-Astoria last Thursday evening, by Mme. Lisa Delhaze-Wickes, pianist, and Alfred Donaldson Wickes, violinist. Madame Delhaze-Wickes was formerly professor at the Royal Conservatory of Music at Liege, Belgium. Mr. Wickes is an American, who went abroad to complete his studies. These artists have opened a studio at 2 West Ninety-fifth street, and judging from the character of their performances last Thursday evening they will not have long to wait for pupils or engagements.

The program offered at the concert was symmetrical and most interesting from the beginning. Madame Delhaze-Wickes especially distinguished herself in playing the piano part in the Beethoven Trio in G major, for violin, piano and cello. With German depth and musicianship this artist combines the French school of execution, a captivating school, certainly, and responsible for the statement that the Germans may be great musicians, but virtuosi are made in France, or in Belgium, the little sister to the land of the vine and fleur de lis. Madame Delhaze-Wickes plays like a virtuoso. She has temperament, abundance of it, but like the matured artist she is, has it under full control. Her reading in the Beethoven Trio was both scholarly and brilliant.

Later Madame Delhaze-Wickes played as a piano solo the G minor Ballade of Chopin, and in this composition increased her listeners' regard by the vitality and beauty of her playing. Her Chopin is a poet, but to her he is also a man of flesh and blood. The audience recalled the pianist several times, and finally she gave them as an encore a composition of striking contrast, a "Musette" by Handel, seldom if ever heard in the recital room. Mr. Wickes' share in the Beethoven Trio was praiseworthy, and proved him to be an ensemble player of fine musicianly instinct. The cellist was Hermann Beyer-Hané.

The concert was closed by that most beautiful of Schumann's works, the Quintet, opus 44, for piano and string quartet. The players were Madame Delhaze-Wickes and the Kaltenborns. The pianist of the evening again essayed her part with that skill and finesse which impressed the

musicians present in the early part of the evening. There, doubtless, are many pianists in New York, but there are not too many like this petite lady, who seemingly plays Beethoven, Chopin, Schumann and Handel equally well.

The beauties of the Schumann composition were enhanced, but not exaggerated, by the pianist last Thursday evening. After hearing this Quintet played again, the discriminating listener must feel inclined to strike down the small fry who declare that Schumann was a second-rate composer.

A Devine Pupil in Memphis.

MME. AMALIE RITTERBAND, a well-known concert singer, who has been called the "Scalchi of Memphis," spent her vacation last summer in a course of study with Mme. Lena Doria Devine.

Madame Ritterband recently gave a song recital under the auspices of the Beethoven Club, of that city, when mention was made in the daily press of the decided improvement in the contralto's method and style since her study under Madame Devine. We give the notices as they appeared in the Memphis papers:

The recital given by Mme. Amalie Ritterband under the auspices of the Beethoven Club was a highly artistic success, and well appreciated by all present. The occasion clearly demonstrated the fact that the instruction which Madame Ritterband received from Mme. Doria Devine, a leading teacher of New York, has improved both her voice and her method to a wonderful degree, and this was especially noticeable in her rendition of Saint-Saëns' "Samson and Delilah" aria, which fairly brought down the house. Another number which was heard to good advantage was "The Lass with the Delicate Air."

All of her selections were well chosen and well received. Madame Ritterband's voice is a rich, powerful contralto, and her use of it is marvelous in its accuracy and sympathetic interpretation.—Memphis (Tenn.) German Gazette, November 23, 1900.

The recital given by Madame Ritterband last Friday evening was an artistic success. Madame Ritterband possesses a powerful contralto, which has never been heard here to better advantage. Especial mention should be made of her rendering of "Mon Cœur s'ouvre à ta Voix," from "Samson et Dalila," by C. Saint-Saëns; Allitsen's "O For a Burst of Song," and her encore, Meyer-Helmund's "The Vow." It is an art not acquired by many singers to keep the natural tenderness and sympathetic tones when singing difficult selections, but it is one which Madame Ritterband has fully at her command, as she so ably demonstrated to her audience yesterday.—The Scimitar, Memphis, Tenn., November 19, 1900.

Lander Piano Recital.

MISS LURENA LANDOR, a pupil of Miss Jeannette Durno, gave a piano recital at 3629 Vincennes avenue, Chicago, Thursday evening, December 20. The performer, who is a native of Rockford, Ill., proved herself a gifted interpreter of an interesting program. These compositions were played:

Andante and Scherzo, from Sonate in D major.....Beethoven
Vogel als Prophet.....Schumann
Three Preludes.....Chopin
E minor, A major and B minor.
Polonaise, B flat minor.....Chopin
Intermezzo, op. 117, No. 1.....Brahms
Poem, B flat major.....MacDowell
Presto, E minor.....MacDowell
Waltz, A flat major.....Moszkowski

Bennett Pupil to Sing in Opera.

De Witt C. Mott, a pupil of S. C. Bennett, will sing the role of Plunkett at a performance of Flotow's "Martha," to be given at the Rand Opera House, Troy, N. Y., next Friday evening. Mr. Mott is a baritone, and a very promising young singer.

Gregory Recital.

THE young basso, Heathe Gregory, assisted by Miss Genevieve Bisbee, will give a recital in the small ballroom of the Waldorf-Astoria, on the afternoon of January 10. This young singer, as was previously stated in THE MUSICAL COURIER, has sung in the drawing rooms of the Four Hundred and fashionable folk in other cities. His list of patronesses for the recital next month will be as follows:

Mrs. John Jacob Astor, Mrs. John Vinton Dalgren, Mrs. George B. DeForest, Mrs. Luther Kountze, Mrs. Adolf Ladenburg, Miss Anita Lawrence, Miss Leary, Mrs. John J. Mason, Mrs. Edwin Parsons, Mrs. J. Fred Pierson, Mrs. Louis James Pooler, Mrs. Frederick Sheldon, Mrs. William Douglas Sloane, Mrs. Edwin A. Stevens, Mrs. J. Atwater Trowbridge and Mrs. Egerton Winthrop.

Mr. Gregory sang at a musicale given by Mrs. Baldwin, of 34 East Forty-ninth street, recently. Other engagements during December included a musicale at Miss Leary's house on Fifth avenue; for special musical service at the Bloomingdale Reformed Church, and at the dedication of the Church of St. John the Baptist.

Mr. Gregory has been engaged to sing at the wedding of Miss Adelaide Pierson, of 20 West Fifty-second street, on January 9.

The Washington Capital, in its report of a recital which Mr. Gregory gave in Washington, paid this tribute to the young singer's art:

Heathe Gregory, of New York, made another good impression and gave a great deal of genuine pleasure to a large audience on Tuesday afternoon in Mrs. Flouke's superb Tapestry Gallery. His voice has, if possible, grown more smooth and more musical since his last appearance here (which occurred at the British Embassy).

Mr. Gregory sang all his songs with ease, intelligence and perfect enunciation. His voice is a musical basso of beautiful quality and good range. As a drawing room artist he leaves nothing to be desired.

Wheeler Studio Muscale.

J. HARRY WHEELER gave one of his monthly students' musical evenings on Thursday evening, at his home on West End avenue. The occasion was full of enjoyment, and the musical program was artistically rendered. Mrs. Wheeler played several brilliant selections, and a few of Mr. Wheeler's pupils sang the following program:

Quaff, Quaff the Wine.....Shields
Lend Me Your Aid.....Charles E. Davis
A Song of Dawn.....Miss Phebe J. Kreider
The Chase.....Mrs. L. A. Rodrauf
O, For a Burst of Song.....Mr. W. A. Hemphill
May Morning.....Miss Marie Welsh
Rose Fable.....Mrs. Charles E. Davis
W. A. Hemphill

Alma Powell Engaged for Berlin.

MRS. ALMA WEBSTER-POWELL, the young American coloratura singer, who received her entire vocal education in this city, as a pupil of Mme. Anna Lankow, and who has been prepared for the stage by Theod. Habelmann, in Breslau, has been engaged for five years for the Royal Opera in Berlin, Germany.

This contract begins September 1, 1901. Being an American, Mrs. Powell could get no such engagement at home.

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Musical People.

Miss Florence Crawford gave a piano recital at Mrs. Fowler's studio, Williamsport, Pa., on the 15th.

Mrs. Rubina Ravi Brooks, of Bangor, Me., has been engaged as soloist for the next Pullen Symphony concert.

William H. Pontius, musical director and teacher of vocal culture and artistic singing, has a studio at Du-buque, Ia.

Miss Rosa Warren Hicks recently gave a musical at her studio in Trenton, N. J. Miss Hicks was assisted by Albert Stretch, violinist.

Miss Sarah R. Huse, vocal soloist, of Concord, N. H., assisted in a piano recital by pupils of Miss Nellie Burbank at Suncook on the 17th.

At the Hiram (Ohio) College Conservatory of Music, of which Eugene Feuchtinger, A. M., is director, a students' recital was given Thursday, December 13.

There was a recital of song by Orville Combs, baritone, at the studio of W. S. Dickerson in the "Frontenac," Prospect street, Cleveland, Ohio, December 12.

Madam Hoffman, of 68 Baynes street, Buffalo, N. Y., gave a concert for her pupils Friday evening, December 14, at Klein's Hall. Eugene Jerge assisted.

Miss Rosalind E. Thomas, contralto and violinist, of Pittsburg, Pa., was the soloist at Greensburg during the teachers' institute, the week of December 17.

At New Castle, Pa., a piano recital was recently given by several of Miss Ruth Lehmer's pupils at the residence of Miss Rachel Wallace, on North Jefferson street.

Miss Constance Osborne, a pupil of Gustavus Johnson, gave a piano recital December 10, at Johnson Music Hall, Minneapolis, Minn. Charles Swenson assisted.

Mrs. Harriette Crum Clark is a resident of Canton, Ohio, who possesses a contralto voice, and has been recently engaged as a member of Unity Church choir of that city.

A musical was given in the Temple Grove study hall, Saratoga, N. Y., recently by the instructors in the music department, Mrs. James W. Lester, Miss Sarah K. Mead and J. Martin Gray.

Liza Lehmann's new song cycle, "The Daisy Chain," which was recently presented in New York by Victor Harris, will be given in Buffalo early in February by Mrs. Frank Davidson, pianist, and a quartet of singers.

Miss Anna E. Graney gave a musical at her home, 183 Murray street, Binghamton, N. Y., on the 8th, it being the first of a series to be given this season by her pupils, of whom a certain number take part in each musical.

The third recital by the pupils of Theodor Seydel was given last week at Needham, Mass., by Miss Mabel Clark, Mr. Seydel, Oscar Berthold, Miss Gertrude Bowes, Miss Nellie V. Payne, John Wildman and Miss Alberta Kingsbury.

Paul Egry, a young Hungarian violinist, assisted by Mr. and Mrs. Mott-Smith, Mrs. Annis Montague Turner and Miss Castle practically opened the regular season of amusements at the Opera House, Honolulu, Hawaii, September 26.

The principal musical event of last week at Lowell, Mass., was the recital of Miss Rosalie Agnes Williams, violinist, and Miss Mae Folger Stevens, pianist, at Middlesex Hall, on Wednesday evening. They were assisted by Mrs. C. M. Williams.

The fifteen minute intermissions at the rehearsals of the Philharmonic Society, of Newport, R. I., are being given as usual this season. The names of those who have furnished the programs are as follows: Mrs. C. E. Lawton,

Mr. Langley, Miss Emily Bradley, Dr. Bradley, Miss Annie Driscoll, Miss Angiolina Gale and Mrs. A. G. Langley.

The holiday season is an eventful one at the College School of Music, Elmira, N. Y. The first pupils' musicale was given on the 8th by the pupils under the instruction of Miss Broughton, Miss Verrill and Mr. McKnight.

A string quartet has been organized in Brockton, Mass. It includes Warren Monroe, of Cambridge, first violin; Frank S. Morton, of Brockton, second violin; W. F. Colby, of Brockton, viola, and W. T. Burnham, of Cambridge, 'cello.

A pupils' recital was given at the studio of Ad. M. Foerster, Pittsburg, Pa., on December 5, by Misses Magdalene Klarner, Lillian Semmelrock, Emilie D. Oetting, sopranos; Adelaide Sehringer, contralto, and Katherine Hillgrove, pianist.

Edwin A. Gowen, of Buffalo, N. Y., has been invited to give an address on "The Place of Music in the High School Course," at the sixteenth holiday conference of the Associated Academic Principals of New York State, to be held in Syracuse on December 26, 27 and 28.

An orchestra concert, under the direction of Herbert Milliken, was given at the Opera House, Alma, Mich., December 11. Soloists, Mrs. L. A. Sharp, soprano; Herbert Milliken, violin; accompanists, Miss Jennie E. Wagner and Miss Velma Sharp.

There was a recital on the 6th at the home of Miss Nellie Higgins, at 48 Walker street, Atlanta, Ga., given by Mrs. Ford, Miss Irvin, Miss Gault, Miss Dozier, Mrs. Anderson, Miss Nellie Turner, Louie Suggs, Miss Eubanks, Miss Eskew, J. L. Smith and Miss Griffin.

The Schubert Quartet, of New Haven, Conn., is made up of Louis Lautenbach, first tenor; Arthur Janswick, second tenor; W. E. Morgan, first bass; Charles Williams, second bass. The club is coached by Prof. T. G. Shepard, conductor for twenty-five years of the Yale Glee Club.

Mrs. S. P. Robie, president of the Lewiston and Auburn (Me.) Festival Chorus, has just received a letter from Mr. Noyes, president of the Portland chorus, inviting the Lewiston and Auburn festival singers to join the Portland chorus in the Symphony concert to be given in that city on January 7.

December 11, at Bethany Presbyterian Church, Buffalo, N. Y., William S. Waith, organist and director at the First Presbyterian Church, with his quintet, gave a concert. The quintet consists of Miss Tyrrell, Mrs. Clara Barnes-Holmes, J. R. Williamson, Raymond O. Riester and George C. Sweet.

Musical Director Dr. Eugene E. Davis, of Baylor Female College, Belton, Tex., has added to his many duties the work of musical editor of the *Daily Times-Herald* of Waco, Tex. Dr. Davis was appointed a member of the staff of that important newspaper on the beginning of the present month.

The Bath (Me.) chorus assisted in the public rehearsal of the Brunswick and Topham Choral societies, in Brunswick, last evening, under the auspices of the Saturday Club, and it was the musical event of the season in the college town. John Shaw and Miss Low, of Bath, and Conductor Cain were soloists.

W. H. Stockbridge, of Portland, Me., has a class of ten pupils in Winthrop, and with the aid of other local singers, and soloists of Portland, is planning on giving a concert in the near future. The chorus may possibly be formed into a festival chorus to sing at the Maine Musical Festival in Portland and Bangor.

A musical was given at the Roycroft Library, East Aurora, N. Y., on the 18th, at which several Buffalo musicians were heard. The participants were Madame Blaauw, pianist; the Misses Carbone, Mrs. Elbert Hubbard, Mrs. Hawthorne, Frank Bergholz, Clarence Odell, vocalists, and the Roycroft Double Quartet.

Those who took part in a musical at the residence of William Fisher, Pensacola, Fla., December 6, were: Mrs. F. E. Bawner and Mrs. J. M. Flinn, Max Heinberg, W. S. Garfield, Mrs. Frank Mayes, N. C. Tiller, N. McK.

Oerting, J. W. Spencer, C. C. Nichelsen, Miss Ellie Wentworth, Mrs. F. F. Bawner, C. H. Dorr, Mrs. J. C. Pebley, Mrs. Henry Gibbs, Mrs. S. S. Mellen, Miss Adele Chaffee.

A recent arrival in Oakland, Cal., is Adolph Gregory, who for the past eight years has resided in Vancouver, B. C., where he founded and directed the Vancouver Conservatory of Music, an institution which has now been in existence six years, and employs at the present time a large corps of teachers.

The Ariel Quartet, composed of John G. Rottler, Harry D. Benham, Adelbert S. Baker and William H. Stansfield, and assisted by Mrs. Bernice Hornburg, of Meridian, violinist; Miss Ada M. Lawrence, of Auburn, N. Y., soprano, and Prof. Howard Murphy, of Meridian, reader, gave a concert at Meridian, N. Y., on the 6th.

The leading event in musical circles in Youngstown, Ohio, was the piano recital given on the 6th by Arthur Leigh Wood, son of Mr. and Mrs. Myron Wood, at the Opera House. Mr. Wood was assisted by Mrs. C. B. Ellingwood, of Cleveland, and the full Mahoning Orchestra, under the direction of Professor Farrar.

A large audience of nearly six hundred people, many from Norristown and Conshohocken, was present recently at the organ recital in the First Presbyterian Church, of Bridgeport, Pa. The capabilities of the new instrument were demonstrated by Miss Annie L. Cressman, late organist of the First Presbyterian Church, Norristown.

A concert was given for the benefit of the Allegheny (Pa.) Musical Association in Carnegie Hall, December 13. The soloists included Miss Edna Florence Wiley, soprano; Miss Winifred Reahard, contralto; Mark E. C. Baker, tenor; Frank M. Stevenson, baritone; Edwin Lethrop Baker and Miss Stella Bauer, accompanists.

On the 23d, there was special Christmas music at the Shadyside Presbyterian Church, Pittsburg, Pa. The regular choir, including Mrs. McCausland, Miss Helen Steinert, Mr. Edstrom, Mr. Fownes, with Miss Flower as organist and director, was augmented by Mrs. McKennan, Miss Frease, Mr. Dermitt, Mr. Heitzell and Mr. Bonner.

The first of the Schumann String Quartet concerts of this season was given in Association Hall, Newark, N. J., recently. The quartet, composed of Louis Ehrke, first violin; Otto Kruell, second violin; Carl Shoner, viola, and George E. Clauder, 'cello, was assisted by Miss Leonora Dally, pianist; Edward Kent, tenor, and Louis Minier, accompanist.

Miss Marie F. McConnell, pianist, assisted by Miss Mabelle McConnell, soprano; Miss Kate Sherbourne, contralto; Gustave Miller, tenor, and Mr. McAdam, baritone, will present Liza Lehmann's "Daisy Chain" song cycle in Buffalo, N. Y., some time in January. Much interest will be felt by musicians in this writing from the pen of the composer of "In a Persian Garden."

The second in the series of musicals given by Miss Rose Greenleaf was held at her home on Sumner avenue, Springfield, Mass., on the 11th, about fifty being present. The works of Schubert were taken up, and at the opening of the program Miss Greenleaf gave a brief account of Schubert's life and works and the circumstances under which some of them were written. Miss Greenleaf was assisted by Miss Julia B. Dickinson.

At the L. V. C. Conservatory of Music, Annville, Pa., a concert was given Tuesday, December 11, in the conservatory auditorium, by Lucy Shirk, Prof. Herbert Oldham, Reba Lehman, Arabelle Batdorf, Susie Reiter, Mary Zacharias, Annie Capp and Charlotte Miller. A choral hymn was given by request, the soprano solo being sung by Anna Kreider; Gertrude Bowman at the piano, Professor Oldham at the organ, and the conservatory chorus.

The Aeolian Quartet, of Lewiston, Me., reports more business than at any time since it was organized, twelve years ago. The members of the quartet are George W. Horne, first tenor; W. L. Lothrop, second tenor; E. F. Scruton, baritone, and H. E. Teel, bass. They have dates with Lewiston Commandery; Maine Pedagogical meeting, Boothbay; Firemen's ball, Jay Bridge; Brigade Band, City Hall; Eastern Star, &c. Two rehearsals or

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more each week for the past year have given the quartet a fine repertory.

Theo. G. Wettach and his pupils, assisted by Miss Florence F. Hunter, gave a Beethoven anniversary recital at the studio, Pittsburgh, Pa., on the 17th.

The Verna Quartet, of Rockland, Mass., composed of Mrs. George W. McGill, Mrs. James G. Studley, Miss Sadie French and Miss May Goddard, sung at Fitchburg recently.

A musical was given by the following violin pupils of Herbert A. Milliken at St. Cecilia Hall, Flint, Mich., December 13: Clifford Durant, Gretchen Willett, Anna Huldah Edwards, George Streat, Bessie McAllister, Ethel Lee, Geneva Sharp, Agnes Freligh, Amy Moll, Ethel Lee.

The senior students of Miss Etta E. Shew's classes gave a recital on the 14th in Buffalo, N. Y. Those participating in the program were Mrs. John Leonard, F. McConkey, Miss Jennie Ryan, Miss C. Leffler, Mrs. Elmer Chambers, Mrs. Michael, Mrs. Charles Curtiss, Barton Lobdell, Miss Lizzie Leggett, Miss Julia Feldman, Miss Etta Weinand, Mrs. F. C. McConkey, Miss Lillian Ryan, Percy Greenwood, Miss May Cullen, A. C. Cornelius, Miss Lulu Koch and Miss Carrie Hofner.

Choir changes already are beginning in Buffalo, N. Y. Mrs. Minehan and W. J. Sheehan have been engaged as contralto and bass at the Temple Beth Zion and will assume the positions on January 1, succeeding Mrs. Clara Barnes Holmes and Raymond Reister. Voss Olsen, who is a pupil of W. J. Sheehan, has been engaged as tenor at the Chapel of the Blessed Sacrament, filling the place made vacant by the absence of William Brennan. The position of soprano in the same church, left vacant by the resignation of Miss Ruth Lewis, has been filled by Miss Anna C. Watkins.

At Cambridgeport, Mass., Miss Ada Maby Cahill's pupils recently gave their fourth annual recital. Those taking part were: Miss Fannie D. Thurston, Miss Gertrude E. Ward, Miss Julia E. Barnett, Ray Potter, Elizabeth Gurry, Miss Abbie G. Remick, Kingsbery Foster, Mabel C. Nauffs, Rena M. Farrell, Master Howard and Charles Cahill, Cecilia Gurry, Marion Rodgers, Bertha Angelyne Dow, Miss Emma Palmer, Miss Florence Mabel Cowan, Miss Marie A. Davis, Miss Ermina Cowan, Andrew Shiels, A. Eileen O'Brien, Elizabeth Davis, William Shaffer, William Sullivan and Richard Harding Davis.

George Clifford Vich sent out invitations, for a musical in the Recital Hall of the Odeon, St. Louis, Mo., on Thursday evening, December 20. Mr. Vich will play a program from the works of Robert Schumann and Frederick Chopin. Sidney Preston Biden, baritone, of Chicago, will assist, singing several songs by Johannes Brahms and Robert Franz. The patronesses for this concert were: Mrs. Charles Claflin Allen, Mrs. James Lawrence Blair, Mrs. George O. Carpenter, Mrs. Louis Chauvenet, Mrs. E. C. Copeland, Mrs. John J. Cole, Mrs. John W. Day, Mrs. Victor Ehling, Mrs. David R. Francis, Mrs. John Green, Miss Ione Huse, Mrs. Ernest R. Kroeger, Mrs. William A. McCandless, Mrs. Robert E. Rankin, Miss Jessie M. Ringen, Mrs. E. H. Semple, Mrs. John J. Taussig and Mrs. George F. Tower.

William R. Chapman, of New York, recently met the citizens of Kennebunk, Me., who are interested in local improvement in music and organized a branch of the Maine Music Festival Chorus to be known as the Kennebunk Festival Chorus. Officers were elected as follows: President, Charles H. Cole; vice-president, Rev. A. C. Fulton; secretary, Josephine R. Pollard; treasurer, Kate Lord. The chorus numbers about sixty residents of Kennebunk and others from Wells and Kennebunkport. Llewellyn B. Caine, of Portland, has been engaged as director.

The new Alameda (Cal.) Orchestral Society made its debut recently in a concert at the Unitarian Church in Alameda. Theodore Vogt directed a program of miscellaneous character. The personnel of the orchestra at this concert included many well-known orchestral play-

ers of Oakland, among them C. A. Blessing, Eugene Colby, George Lehner, Charles G. Schwarz, H. Seekamp and Dr. J. M. Stadler, violins; George M. Flint, French horn; Philip S. Carlton, viola; Arthur L. Baker, flute; George Cushing, oboe; John Laughland, trombone; Frank Howard and P. W. Morehouse, 'cellos; E. Howard Baxter and Edwin R. Leach, clarinets; N. H. Braun, bass clarinet. Frederick M. Biggerstaff, a San Francisco pianist, lately a student with Barth and Moszkowski, played the G flat Impromptu, Chopin, and "Tarantella," Moszkowski.

National Conservatory Pupils' Concert.

THREE singers, two pianists, one violinist and one 'cellist, were presented at the last pupils' concert at the National Conservatory of Music, 128 East Seventeenth street, Tuesday evening, December 18. This was the third in the series of pupils' concerts this season. The singers were Miss Lillian Ganong, Miss Lulu Decker and Miss Gurli Lenborn. Miss Decker is a pupil of Miss McGraym, and the other two receive their tuition from Vianesi, head of the vocal department.

Miss Ganong sang "Elizabeth's Prayer," from "Tannhäuser." Miss Decker sang two Schubert songs, "Hark, Hark, the Lark," and "Who is Sylvia?" Miss Lenborn sang an aria from "The Marriage of Figaro." All of the singers showed that they have been correctly taught, and in method, execution and interpretation their selections were well suited to their individual gifts.

Miss Florence Helfer and Miss Ray Whitlock, the two pianists who appeared, are pupils of Miss Adele Margulies. Miss Helfer, who played an "Impromptu" by Schubert, displayed in her performance a lovely touch, and Miss Whitlock, who played a Rhapsodie by Brahms, gave a convincing illustration of intellectual piano playing.

Master Julius Casper, the violinist of the evening, is a pupil of Lichtenberg, and the lad repeated his brilliant performance of the Vieuxtemps' "Fantasie Caprice," which he played at the Newark concert by the Conservatory Orchestra the night before. Sarah Gurovitch, a gifted little girl, eleven years old, astonished the audience with her finished playing upon the 'cello. Accompanied at the piano by her teacher, Leo Schulz, the small girl played two Popper numbers, "Dedication" and "The Spanish Dance," the first one a slow, the last one—in marked contrast—a rapid style of composition.

The semi-annual entrance examinations at the National Conservatory begin to-day (Wednesday), and will be continued to-morrow and Friday of this week.

Dr. Gerrit Smith in Baltimore.

DR. SMITH gave an organ recital at the First Presbyterian Church, Baltimore, recently, making a hit as usual, the *News* saying next day: "The program contained many exquisite novelties delightfully rendered. Dr. Smith, in addition to having a superb technique, is a master of tone color. His interpretations are marked with beauty and grace, as well as strength and dignity. The Bartlett 'Toccata' was one of the most effective numbers on the program; in this Dr. Smith showed how completely he had his superb technique under control. Dr. Smith seemed in complete sympathy with his instrument, and held his audience enraptured for nearly two hours."

Flavie Van den Hende.

The celebrated 'cellist has been booked by her manager, Mr. Charlton, in Albany on March 6. She is fast becoming known as the foremost woman 'cellist in America, and her popularity is evinced by the number of engagements already arranged.

Tonkünstler End of Century Musicale.

FOR the last time this year, and, to be chronologically correct, for the last time this century, the members of the Tonkünstler Society assembled on Tuesday evening, December 18, at 114 East Fourteenth street, for the weekly musicale and discussion. As Christmas and New Year's both fall on Tuesday, the society will not meet again until January 8. What was musically offered for the last Manhattan meeting proved especially interesting to the musicians.

Mrs. M. J. Scherhey, the wife of the well-known teacher, sang a group of songs by Louis V. Saar, the composer playing the piano accompaniments. Mrs. Scherhey's voice, a beautiful, rich and sympathetic contralto, with mezzo range, has been most carefully trained. Besides singing with an excellent method, Mrs. Scherhey's presence is very charming, and thus her art delights both the eye and the ear. That this lady is about to enter the concert field will be welcome news to some managers, who have frequently deplored the dearth of contraltos, of good ones, of course, and Mrs. Scherhey may truthfully be ranked as a good one, for she is a comely woman, with a lovely voice.

Mr. Saar is to-day one of our most prolific composers in the lyric field, and THE MUSICAL COURIER has not neglected to pay tribute to this talented man. Many of the Saar songs are really beautiful, and especially during the last year have been heard at many concerts.

The groups which Mrs. Scherhey sang at the last Tonkünstler meeting included "Sterne," a composition yet in manuscript. This lied is worthy the attention of the greatest singers, and in time doubtless will be studied by some of them with that seriousness which such noble music demands. "Dein Gedenken" and "Liebesquell," the other Saar songs sung by Mrs. Scherhey, showed uncommon skill in thematic workmanship. Besides the Saar lieder, Mrs. Scherhey gave the aria, "Ich wob dies Gewand," from Max Bruch's "Odysseus," and for this number the piano accompaniment was played by Miss Zur Nieder.

Another interesting number heard during the meeting was the piano concerto in E flat by Liszt. This was played by George Falkenstein, a gifted pupil of Richard Burmeister. Alexander Rihm played the orchestral part on a second piano. 'Cello solos, by Leo Schulz, president of the society, and Weber's "Invitation to the Dance," arranged for two pianos by Mr. Rihm, played by Messrs. Rihm and Dorer, completed the program for the meeting.

Grace G. Gardner.

IT is not often that a singer is able to sway the members of a church congregation to such an extent that, forgetting their surroundings, they break into spontaneous applause. When this does happen it is certainly worthy of more than passing mention.

At the conference of the Methodist Church, held in Ohio last summer, Miss Grace G. Gardner, one of our best known sopranos, moved a vast congregation of over 5,000 people, many of them church dignitaries, to great applause.

Miss Gardner sang Granier's "Hosanna" and Allitsen's "The Lord is My Light," putting into her selections that fervor and expression which have made her famous the world over.

When the applause had died away, Bishop Warren, who was to follow with his sermon, took Miss Gardner by the hand and thanked her for the inspiration which had come over him while she was singing.

After the service was over, one of the music committee of a prominent Cincinnati church offered Miss Gardner the position of solo soprano in his church at a salary equal to that paid by the largest metropolitan churches, but on account of her great success in New York, both as a singer and a teacher, Miss Gardner was obliged to refuse.

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ENGLAND.

WHAT a musical degree, Mus. Doc. or Mus. Bac., can lead to may be seen from a late advertisement in a London paper: "Wanted—Butter, eggs, or bacon in return for postal harmony lessons, by Bachelor of Music." Let us hope that the butter, eggs or bacon will not be sent to him by post.

Edward Lloyd ended his provincial tour December 8 and took farewell of London December 12. This will probably be his last public appearance, as he seems disinclined to make a farewell tour à la Patti, and is wise enough to retire while he still retains his vocal power. Lloyd's father was a vicar choral at Westminster, and Lloyd himself was a boy chorister there. Later on, in 1866, Barnby found Lloyd a tenor at Trinity College, Cambridge, and induced him to return to London to become chief tenor at St. Andrew's, Wells street, where, by the way, young Mr. Vert was a boy chorister. Then, on March 9, 1870, Barnby gave Lloyd a public engagement for a part in Beethoven's Choral Fantasia, at Novello's oratorio concerts, at St. James' Hall.

The Joachim Quartet, of Berlin, now come to London under a guarantee, subscribed for by a considerable number of lovers of music. The first concert will take place about three weeks after Easter, namely, on Thursday, April 25, and St. James' Hall will then be arranged after the comfortable plan adopted a great many years ago at the Musical Union concerts of the late John Ella, namely, with the platform in the centre of the hall, the seats being grouped on four sides around it.

An old story relates that an Irishman was asked by a friend to go to a concert with him. Pat consented, inquiring how much the seats were. His friend replied that the front seats were a shilling each, the back seats sixpence each while the programs were a penny each. "All right," said Pat, "I'll sit in the programs." Where are the programs to sit in? There was a Scottish concert on St. Andrew's Day. The program there contained a lot of Scotch songs, in which nothing but a few Scotch words justify the epithet, then came "When the Boys Come Home" and a chorus, "A Welcome to the C. I. V.," words by Dean Hole, so well known for his culture of roses and his reading notices of Pabst's beer. Of course there were some pipers who "skirled."

The Royal Amateur Orchestral Society on its first ladies' night, November 27, gave Sullivan's "In Memoriam" overture, in memory of the founder of the society, the late Duke of Saxe Coburg-Gotha. The Duke of York succeeds his uncle as president of the society.

Considerable attention is being given in England to church music, the stimulus in this case coming from France. The Royal College of Organists and the Plaine Song Society are both doing good work in bringing back the musical portions of the church service to their former importance as a factor in religious functions. The lecturer at a meeting of the latter society gave interesting illustrations of the method adopted in France of adapting the tonality of the ancient mode to the modern minor scale. He argued also that the harmony of plain song accompaniment should be strictly diatonic and according to the scale of the mode in which the melody was written. The latter society maintains that the organist should suppress his own individuality entirely, a piece of advice

which, in the days of virtuosity, might be given and taken by performers on other instruments than the "kist of whistles."

The catalogue of the recent Crystal Palace Loan Exhibition of Musical Instruments and Memorials of Musicians has been printed in book form as one of the Crystal Palace handbooks. It contains introductory notes on the various groups of instruments by D. J. Blaikley, W. W. Cobbett, J. G. Morley, T. L. Southgate and Rev. F. W. Galpin, as well as abstracts of lectures delivered by the last named, and by Dr. W. H. Cummings and E. F. Jacques. The "introductory notes" are very valuable, giving in brief compass a clear description and classification of each group of musical instruments.

Here is a reminiscence from the *Daily News* of a forgotten celebrity: "To the present generation John Ella—or 'Professor' Ella, as he preferred to call himself—will be little more than a name. Yet in his day he was a very remarkable figure in London musical life. It was Ella who first introduced analytical programs at all his concerts; and in order that the music might be the better understood he posted his analyses to his subscribers a day before the concert, a plan which might profitably be revived now. The Musical Union concerts, started in 1844, were at first quartet parties at his private house. During their existence of over thirty years more than 60,000 persons attended the Musical Union concerts, and about £30,000 was paid to 200 instrumentalists, including nearly all the most eminent performers of the period; most of whom made their first appearance in England at the Musical Union. Joachim led Beethoven's 'Posthumous' quartet in B flat at the Musical Union in May, 1844, before he was fourteen, and among the splendid company then assembled to hear him were Mendelssohn, Thalberg, Ernst, Moscheles, Dragonetti, Lablache, Offenbach (who played the violoncello at the Musical Union twenty years before he became a great composer of opera bouffe), Sivioli, Sir George Smart, Sir Michael Costa, Sir Julius Benedict and Sir Henry Bishop."

A remarkable concert took place lately at Steinway Hall. It was a memorial concert arranged by the family of a man who died some three years ago. As he happened to be named Grosvenor and to be the son of a peer he had no need to appeal to musical agencies, and if he had managed to have of any of his works performed in public in these democratic times they would have been "booed." The trouble with any man in his position is that he is not compelled to work, and hence the most important of the pieces in the program is a fragment. It is a Serenade left unfinished. The composer wrote three movements, an allegro, an andante and a minuet; but, apparently, he had some diffidence as to the final movement. The Serenade is intended for chamber use, and it is accordingly designed for a small drawing room orchestra of strings, harmonium, two pianos and drums. The andante especially shows the graceful hand, but the entire Serenade, although not primarily intended for concert use, is beyond question effective.

Mendelssohn Junior Chorus.

THE Mendelssohn Junior Chorus gave a very successful concert on Thursday, December 20.

The stars of the evening were Miss Lily Ott and Miss Adele Stoneman, both pupils of Albert Gerard-Thiers. Miss Ott has a beautiful soprano voice, which has been excellently placed, and which she handles with admirable skill.

Miss Stoneman has a full, rich contralto that gives evidence of careful training. Her method is excellent, and she interprets with rare intelligence.

Christmastide Organ Concert.

LARGE and appreciative was the audience which attended William C. Carl's Christmastide organ concert in the "Old First" Church, New York, on the evening of December 18. The program included Bach's stately Prelude and Fugue in C minor; Gustav Merkel's appropriate "Christmas Pastorale"; the brilliant but somewhat overpowering Toccata from Widor's Fifth Organ Symphony; Caprice in B flat, Alexandre Guilmant; "March for a Church Festival," W. T. Best (from Mr. Carl's "Thirty Postludes for the Organ"); Gaston M. Dethier's clever "Variations in an Ancient Christmas Carol"; "The Shepherds in the Field," Otto Malling (likewise from the "Thirty Postludes"); Arthur B. Plant's "Pedal Rondo," a piece de résistance, and, finally, "Let Their Celestial Concerts," Händel. The concert giver's performance of these representative works served forcibly to illustrate his great ability as an interpreter of organ music.

Assisting soloists were Mrs. Ellen Fletcher Caples, a talented soprano, and Gwilym Miles, the well-known basso. Among the former's selections was "The Manger Cradle," a new composition by Guilmant, while Mr. Miles' effective singing found expression in Sullivan's "Lost Chord" and "Thus Saith the Lord" and "Who May Abide," from "The Messiah." All the accompaniments were artistically played by Mr. Carl.

George Hamlin at New Haven.

MR. HAMLIN sang "The Messiah" with the Gounod Society, in New Haven, on the 18th inst., and scored a triumph. The following criticisms give evidence that he is one of the foremost tenors in America:

Mr. Hamlin, the tenor, sang with authority and excellent style. People had been told that Mr. Hamlin was a lyric tenor, but he is more correctly described as a tenor robusto and is evidently a deep student, to judge by his careful work throughout.—New Haven Daily Palladium, December 19, 1900.

Mr. Hamlin is one of the most extraordinary tenors before the public, because it is indisputable that he has a brain, an almost unknown state of affairs. He has done good work in oratorio, but best of all he has given recitals of the songs of Richard Strauss and has been successful. His best field is in more dramatic work than he can find in "The Messiah," but he showed his mettle in "Thou Shalt Dash Them." Mr. Hamlin is one of the rare men, and he ought to be given a more suitable opportunity.—New Haven Journal and Courier, December 19, 1900.

Mr. Hamlin's next appearances are St. Louis, Chicago, Cleveland and Detroit; thence to Minneapolis, and to Chicago again, where he sings a second time within a few weeks.

H. W. Greene's Pupils.

"ELIJAH ALLEN'S Ancient and Modern Serenaders" is the name of a company of talented singers selected from the class of H. W. Greene, the well-known New York vocal instructor. The original programs presented this season by these young musicians in Carnegie Lyceum and elsewhere have been so successfully received that it is probable a professional organization will be the result, the personnel including: Sopranos, Miss Anita Koch, Miss Edith Heywood, Miss Marjorie Collins; contraltos, Miss Dora B. Scott, Miss Nellie L. Glover, Miss Fey Simmons; tenors, Claude Selby, C. Guy Smith, R. E. S. Olmsted; basses, William E. Draper, Louis W. Brown, Eugene P. Lynch.

Clarence Eddy.

Louisa G. Charlton announces that Mr. Eddy will make a tour to the Pacific Coast in February. Mr. Eddy has already been booked for a number of engagements in that section, and therefore expects a very successful season.

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BARITONE.

Music in Canada.

THE Toronto Male Chorus Club, directed by J. D. A. Tripp, the Canadian pianist, is rehearsing many attractive numbers, including "Salamis," a cantata by Gernsheim; the chorus of Bishops and Priests from "L'Africaine," and Villiers Stanford's Cavalier songs.

In memory of her late husband, Mrs. Hart A. Massey contributed \$1,000 toward a performance of "The Messiah," held in Massey Music Hall, Toronto, on December 17.

That Dohnányi's playing is not influenced by darkness or light was forcibly illustrated upon the occasion of his first Montreal appearance, when electricity suddenly ceased to illuminate the Art Gallery. The pianist not only finished the interpretation of his selection—Liszt's "Rhapsodie Hongroise," No. 9—but responded to cries of "bravo" and "encore" by giving an original Gavotte.

The next meeting of the Ottawa Woman's Morning Music Club will be held on January 10.

December 18 was the date selected by members of the Knox Church Choir, of London, Ont., for their annual public event.

Miss M. Rasina, Miss Landry, Mendoza Langlois, Mr. De Seve and Holmes Cowper have recently appeared in Montreal as soloists at Mrs. Jean D. Ives' series of Sunday concerts.

Leo Altman, violinist; Miss Frances Foster, Mrs. Kennedy-Campbell, Miss Frazee, Mrs. J. M. Slayter and D. G. Gillis, vocalists, and Miss Margaret White, Mrs. Kearney, Miss Foster and T. J. Payne, accompanists, have this season given the Orpheus Club, of Halifax, N. S., valuable assistance.

On December 13 an interesting program was presented by students at the Compton (Que.) Ladies' College.

William E. Van Hoose, an English tenor, will sing at the Montreal Motet Choir's concert in February.

Minnie J. Nisbet, a talented writer, has been appointed Hamilton correspondent of the Canadian Music Journal.

Mrs. D'Louis Gordon, the Canadian soprano, is spending the winter in Germany.

The Sherbrook (Que.) Art Union is holding a series of concerts, the inaugural event taking place on December 18, with the Royal Hungarian Orchestra as an attraction.

Mlle. Antoinette Trebelli, assisted by Eugene Berns, accompanist, gave a successful concert in Windsor Hall, Montreal, on December 13. The soprano sang in the city of Quebec on the previous evening.

Winston Churchill, M. P., will spend Christmas day at Rideau Hall, Ottawa, where he will be the guest of the Governor-General and Lady Minto.

Under the direction of W. Spencer Jones a course of recitals is being given in Ottawa.

Mr. Gagnon, a Montreal alderman, has made a proposition to the effect that local theatres be taxed, the funds to be devoted to some philanthropic enterprise.

The Winnipeg Operatic Society has collected over

\$1,000 to defray the cost of a memorial portrait of Major Arnold, one of its most prominent members, who was killed at Paardeberg.

Dr. and Mrs. Anthony.

DR. GEORGE CONQUEST ANTHONY and Mrs. Corinne Wiest-Anthony have had a very successful season this year, and wherever the young artists appear they score a success. Dr. Anthony's fine baritone voice and Mrs. Anthony's excellent soprano show artistic training, and never fail to captivate the audience. The following are the dates of the young singers, thus far, during the season:

Normal School, Philadelphia, October 19.....Dr. and Mrs. Anthony
Landenberg, Pa., November 2.....Dr. and Mrs. Anthony
Haddonfield, Pa., November 5.....Dr. and Mrs. Anthony
Drexel Institute, Philadelphia, November 8.....Mrs. Anthony
West Philadelphia, November 12.....Dr. and Mrs. Anthony
Musical service, Central Congregational Church, Philadelphia,
November 25.....Mrs. Anthony
Vineland, N. J., November 29.....Dr. Anthony
Organ Players' Club, Philadelphia, December 3.....Dr. and Mrs. Anthony
Manayunk, Pa., December 13.....Dr. and Mrs. Anthony

Both artists have many dates booked as far ahead as March, 1901. Dr. Anthony has just changed his church position, going from the Oxford Church to the West Walnut Presbyterian Church, in Philadelphia, with a material increase of salary. The artists are two of the very many successful pupils of that distinguished teacher, Madame Eugenie Pappenheim.

Dannreuther-Cumming Concert at Montclair.

SHANNAH CUMMING sang with such brilliancy at the Montclair Club last week that she was told "We shall surely want you again." The difficult and little sung Spohr aria, "Die stille Nacht," from "Faust," opened her numbers, followed by Chaminade's "On the Shore," Dr. Arne's old English "Phyllis," Thomas' "May Song" and some others little sung. At the end she was obliged to sing a double encore, playing her own accompaniment to the last. F. W. Riesberg was accompanist. The Dannreuthers earned further honors by their playing, playing a Faure "Romanze" as encore number, the variety and taste, not to speak of the high standard of their ensemble, striking all hearers. Cellist Schenck played a brace of numbers, being recalled with heartiness, and playing the gavotte, "Irda," by Van Goens. It was a highly enjoyable chamber concert, reflecting credit on the good taste of the chairman of the entertainment committee, Cyrus L. Topliff.

Mrs. Joseph F. Knapp Sings.

AT the Astoria dinner of the Pilgrim Mothers, Mrs. Knapp was persuaded to sing "Light in Darkness," by Cowen, which she did in such fashion that rousing applause, long continued, led her to sing again, this time playing her own accompaniment—the latter her own new "Sunshine Song," which is to be adopted by this society, now numbering some 6,000 members.

Mrs. Knapp has brought so much sunshine into the lives of people, and her name is so closely connected with all that is good and worthy in the world—she has such a warm place in the affections of all Christian folk as is natural when one but thinks she composed the famous hymn, "Blessed Assurance"—that this newest song of hers is sure to be wanted everywhere.

The Faelten Pianoforte School.

Boston, Mass., December 21, 1900.

Editors The Musical Courier:

WE beg leave to call your attention to the December 19 issue of THE MUSICAL COURIER, page 44, first column, which contains the concluding paragraphs of an article regarding Steinert Hall.

Upon referring to this article you will see a partial list of persons who have used the hall, and also a list of those who are using it this season. In neither of these places does the name of Carl Faelten or the name of the Faelten Pianoforte School appear, notwithstanding the fact that nearly one hundred recitals have been given there under our auspices, and before January 31 of this season we shall have given eleven of the seventy-seven engagements which have been booked up to that time for Steinert Hall.

Very truly yours,
FAELTEN PIANOFORTE SCHOOL.
H. F. Spurr, Jr., Business Manager.

"Test Week" at the Faelten Pianoforte School began last Monday morning and continued daily, ending Saturday afternoon. In this "intermittent recital" of fifty-one hours 272 pupils played before the director and faculty, and of these 262 played their pieces from memory. The students in the theoretical teachers' course did not take part. The average of performance was excellent, and there were presented twenty-eight sonatas, seven suites and 607 other pieces of music. Altogether this is a record for a piano school, both in number of participants and in extent of literature performed.

Brounoff Pupils' Concert.

LAST Tuesday evening this occurred at the Educational Alliance, when seven pianists and singers appeared in a well prepared program, consisting of classical and popular numbers, also assisted by the Russian Choral Society, of which Mr. Brounoff is conductor.

The society received encores after both appearances, showing improvement under their careful and capable conductor.

Miss Clara Gorn has a pleasant voice, singing well, and Miss Vivian McConnell was a surprise as a pianist, playing the "Moonlight" sonata with musical feeling and temperament. She was called out many times. Brounoff's "The World Shall Ring," one of his love songs, was Tenor Richardson's encore number, and Miss Kate Selina displayed a fine voice; she should study carefully, paying special attention to rhythm. Baritone Steinberg has a velvety voice, of great depth and power, and had to sing an encore—the "Two Grenadiers." Lillian Hale, soprano, shows much promise for the future.

Mr. Brounoff played an excerpt from "Judas Macabæus," by Rubinstein, and was obliged to play two encores, giving his humorous "Music-Drama" for one.

Some four hundred people were turned away; this shows the popularity of the prominent Russo-American Brounoff.

Adolf Glöse as Accompanist.

Adolf Glöse, the pianist and accompanist, is having a busy season. He was engaged as accompanist for out of town recitals for Kreisler, Blauvelt and Juch. In addition to his work as accompanist, Mr. Glöse makes a specialty of "coaching" singers, and in this field, too, he has been successful.



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The Clavier Method.

Second Letter.

Editors The Musical Courier:

IN a former letter I tried, with as little egotism as possible, to state my qualifications to speak about the Clavier method, among which was my use of the instrument for about ten years, with instruction from both Mr. and Mrs. Virgil. I endeavored also to make it plain that I am a warm friend of the Virgil Practice Clavier and of the method promulgated by its inventor, and a constant user of both. I have ventured to defend the thesis that those who have the interests of the Clavier most at heart have become so absorbed in its exploitation that they have lost sight in a measure of its chief advantage as a time saver in the acquisition of that command of the technic of the piano which is necessary to its use for musical expression and interpretation, and have set up standards and goals in mechanism designed to display command of the keyboard (primarily the Clavier keyboard) that have absorbed the time and attention of students to the sacrifice or detriment of their appreciation of music as an art and the language of emotion.

A common and just criticism of Clavier pupils is that they lack a sympathetic touch. A less common but even more important criticism, depending somewhat upon this defect of touch, is that they fail to appreciate the true character of the legato. I may touch upon these criticisms later, but the point I wish to bring to the attention of my readers is that the fascination of technical accomplishment, of manual dexterity, of athletic skill, particularly when one has an instrument especially designed for training gymnastic experts, is apt to lead the student away from true art and into the dreary wastes of mechanism. We are too prone to mistake the means for the end and to waste time on learning how to accomplish what ought to be devoted to accomplishment. But I must not be understood as objecting to mechanism, to skill in the use of means. I want it always remembered that I am a proved friend of the Clavier and of the Clavier method. I only want things kept in the proper places and relations. Horace Greeley is remembered as a great writer and also as a man famous for his illegible chirography. Nobody thinks he was a great writer because of his bad writing, nobody doubts that he would have increased his usefulness had he mastered penmanship. Yet the men who write with power and influence to-day generally merely dictate to their stenographers—they may be great writers and yet be absolutely without pens or even hands. The typewriter has made writing easier and has thus facilitated composition—it has reduced the obstructions in the path of thought from mind to minds. The great sculptor need not be a master stonemason—his work may be finished with the clay model. Even in interpretative music the man who has had the greatest influence in this country is Theodore Thomas—a man of whose skill in technic the public knows nothing—and the man of greatest authority who has been among us (save only Anton Rubinstein) was Anton Seidl, concerning whose technical skill the public had nothing but faint hints. Even Rubinstein technically fell much below a number of pianists of far less power and influence. Technical command of the keyboard is necessary to musical expression. It is desirable and should be as perfect as possible, but it is a subordinate matter. It can be best acquired by means of the Clavier and the Clavier method, but the Clavier must always be held down to its position as a means; it should be used to develop technic only so far as technic can be utilized for musical purposes, and only to develop such manual dexterity as is of proved utility in giving expression to musical conceptions.

What we need, then, and what Mr. Virgil has supplied,

is an instrument that can be used to mark sharply the line between technic and music, that will take away the distraction that beautiful tones offer to tempt the student from close application to "one thing at a time," when that one thing is mechanism (the thing that demands nine-tenths of practice) that will detect imperfections in the student's work, that will make memorizing more intellectual, direct, positive, accurate and lasting, that will enable teachers to instruct a number of students at once without detriment to the work or time allowance of any member of the class, and that will lend itself to the demands of any form, style, notion or method of keyboard technic that any teacher can use, invent or prefer. I want particularly to emphasize that last requirement, and to assert that Mr. Virgil in his Practice Clavier has provided us with exactly such an instrument as described and one even possessing other advantages than those named.

Besides such an instrument we need a method (and that Mr. Virgil has also supplied) which shall concentrate the material needed to form a pianist, so that instead of millions of five-finger exercises aiming at essentially the same results, and hundred of thousands of technical studies designed to perfect the comparatively simple matter of piano technic, we shall have a concise series of exercises affording the material for practicing all the commonly demanded motions of piano playing till they become automatic. Studies of various degrees of ugliness have been produced from the time of Sebastian Bach to the present moment, and teachers of piano playing, in the endeavor to omit nothing, have attempted to utilize them all, at the same time securing variety of work, with the intention of maintaining the interest of the pupil during the formative stage. The result has been an almost incredible waste of time and energy, and the marking out of a path of entrance into a beautiful art that is almost too thorny, sterile and rocky for the endurance of even very gifted musical natures. The Virgil method has made variety of material for accomplishing the same technical purpose entirely unnecessary, for the Clavier makes all exercises sound alike. In this one item a vast saving of time is effected, for, having learned one form designed to lead to a technical result, nothing remains to be done but to perfect the technic by repeating the form until the technic becomes automatic. One exercise for one purpose is as good as a thousand, and the pupil saves the time required to learn the 999, and pays much better attention to the abstract technic involved in the exercise. All that remains, then, is to provide exercises that will meet every technical requirement of advanced piano playing, one exercise for one purpose, arrange them in proper order and the work is done—the method is complete. And that, exactly, is what Mr. Virgil has attempted and almost accomplished. Remember, please, I am talking only of technic which is not all there is of piano playing by a great deal.

What, then, is there to criticize about the various Clavier schools?

Simply the fact, already stated, that these schools make the goal technic, make an end of what should be a means, make music a consideration of the second importance. A man can make as big a fool of himself in trying to play a technical exercise in every key, with every grade of resistance up to 20 ounces, and in all speeds up to "1,280 notes a minute," as he can in trying to play one of Bach's fugues in every possible key and "with the left hand alone," or the like. A man is just as intemperate who says that all wine is poison and that every man who raises grapes, makes, sells or drinks wine is a criminal, as is the man who gets drunk. It is not the Virgil method or the Practice Clavier with which fault is to be found, but with the conceptions underlying the use of those implements at the Clavier schools. Details and specifications, however, must be reserved for a future communication.

HENRY G. HANCHETT.

Enrico Toselli.



ON the cover of this issue of THE MUSICAL COURIER is printed the reproduction of the only reliable photo of Enrico Toselli, pianist by profession, Italian by birth. There is very little to say about a young man in his eighteenth year, particularly when he happens to be a pianist; chiefly because Italy has done so very little in the modern sense of virtuosity. Busoni is a great Italian pianist, but his training is German and Russian.

Toselli is also associated with Central Europe in his training, and his artistic pedigree runs through Sgambati to Liszt. Sgambati was a Liszt pupil for a longer period than any other Liszt pupil, being a resident of Rome and taking lessons each year from Liszt during his annual sojourn near that city. The Liszt tradition, therefore, comes directly to Toselli through this Liszt pupil. In addition he has been the favorite pupil of Martucci, of Bologna, and is necessarily very well equipped. As it has been considered a defect in a man's technic to be discussed in New York city before his appearance, it is best to give young Toselli the benefit of the doubt and permit his piano playing to speak for itself.

Louise B. Voigt of "The Quartet" in Washington.

MISS VOIGT'S success in Washington was great, as may be seen by the following, from the Post of recent date:

"At the Saengerbund concert Miss Voigt sang the aria from the 'Freischütz.' She has a voice of rare power and sweetness, in addition to a wide range. Later she sang some solos, making a hit."

Said the Times of her:

"The work of Miss Voigt brought her well-merited applause; her voice is equally clear and strong in the high as well as lower registers, and all she did was full of soul and life."

At a concert in Covington, Ky., she pleased greatly, the Kentucky Post saying: "Miss Voigt is a talented singer, and the program was much appreciated."

Said the Cincinnati Enquirer of her singing: "The program of the talented singer covered a wide range of work, that displayed her beautiful voice and excellent method to the greatest advantage, and completely charmed the large audience of music lovers that crowded the hall."

The Myer Studio Musicales.

AN unusually brilliant musicale was given at the studio of Edmund J. Myer by six of his advanced pupils on Tuesday evening, December 11. The program was in three parts. Part I., songs, miscellaneous; Part II., arias from the oratorios; Part III., "Captive Memories" (Nevin).

In a program in which there were really no weak numbers Miss Marie Ida Smith, Alfred Brown Dickson and John Lawrence Knowles especially distinguished themselves.

"Captive Memories" was delightfully sung by Miss Eleanor Raymond, Emma Stahl and Messrs. Dickson and Knowles.

Mrs. Hadden-Alexander's Dates.

This prominent pianist and teacher has had a busy season, having played frequently in concert both here and elsewhere. She recently gave a recital at Sing Sing, for the D. A. R.; another, with Mr. Alexander (baritone) at Institute Hall (Board of Education series), playing among other things the Schumann "Carvenal," and in January both Mr. and Mrs. Alexander will make a Western trip.

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FRANKLINSTRASSE 20, DRESDEN, November 26, 1900.

MIL SAUER'S piano recital last week was attended by the flower of Dresden's culture and refinement, the artist on the occasion being in the best of form. In fact, our noted pianist was a surprise to all who had come to admire merely his technic and startling virtuosity, for he has grown considerably in innate feeling, ranking now among musicians of the first order. His program, wisely chosen for the display of his subjective powers, comprised selections from Rameau, Schubert, Chopin, Tchaikowsky, &c.

Never were the hearts of an audience stirred by a finer interpretation of Schubert's Sonata in B than by Sauer's reading of this composition. The same must be said of Brahms' Intermezzo, op. 117, which, illustrating musically a poem, called "Schlaf sanft mein Kind," &c., in so telling a manner breathes the spirit of the diction. The noteworthy number on the program, however, was Chopin's grand B minor Sonata, out of which the funeral march and the last movement were given in a manner that will live long in the memory of all present. A feature of Sauer's playing was the charm of his pianissimo, by far superior to his fortissimo effects, which are at times forced, even harsh, as was shown by his otherwise virtuoso performance of the Tchaikowsky-Pabat paraphrase on "Eugen Onegin"—motifs, or in Brahms refreshing humorous Scherzo, op. 4.

In the audience were seen all our musical lights, such as Lauterbach, Reinhold Becker, Luder Hartmann, Hermann Scholtz, Natalie Haenisch, Lamperti, &c. One circumstance, speaking volumes in favor of Sauer's character, was noticed by those seated further back in the hall, where one saw the two last rows occupied by members from the blind institute, who had received invitation cards from the concert giver. How eagerly they "took in" the effect of music upon their souls, listening as attentively and devotedly to his performances as only those bereft of their sight are able to do! The writer was deeply moved at watching the delighted expression on the faces of those unfortunate among mankind who had been so kindly remembered by the artist. No free list existing at Sauer's concerts, this exception to the rule honored the pianist in equal measure as it won for him the sympathy of his audience. At the close the house rose in tumultuous applause, to which the virtuoso responded by several encores.

A great many other concerts occurred, given by local professionals, some of whose performances were such that they call for no attention outside the circle of their personal friends. A young 'cellist, Johannes Smith, gave a rather pretentious recital.

At the Royal Opera House, "Samson and Delilah," by Saint-Saëns, which had its first presentation on the 13th, surpassed everything heard and seen of late in the line of new operatic performances on the Dresden stage. This old work, dating from 1873, proved to be a great attrac-

tion, owing not only to the interesting music, but chiefly to the marvelous reproduction under von Schuch's baton. The ballet scene of the third act, as entirely new and produced nowhere before, experienced its first hearing on the occasion at Dresden. The effect was such that I am at a loss how to describe it. To say it was brilliant and dazzling is not enough. Sparkling, delirious, intoxicating, are the words one should use to describe the temperamental solo dance performance of Frl. Grimaldi, who, assisted by the corps de ballet and accompanied by the weird music—all aflame with Schuch's inspiration—swept everything before her.

The opera, produced first at Weimar, 1877, under Liszt's baton, has since then been well received in various cities and countries, but, as I am told upon trustworthy authority, it nowhere created such enthusiasm as here. The reason, as already mentioned, is found in the marvelous execution, in the wise cuts of the somewhat lengthy choruses, in the livelier tempi (accepted by Schuch), in the artistic working out of the details—such as the admirable dynamic shadings and the strongly accentuated dramatic climaxes of the score—all this, enhanced by the most magnificent stage mounting, scenery, decorations, costumes, not to forget the strong cast and the ballet, which took the audience by storm.

The plot, as well known, turns upon the Biblical story of Samson and Delilah. As for the libretto, which is very dramatic, the writing of the central figures are taken directly from life. The first act introduces Samson, as the hero of his people; the second, appealing strongly to the series, is a sort of "Tristan and Isolde" second act. The third act depicts the misery of the hero, who has fallen a victim to his senseless passion for a woman unworthy of his love, until finally, at the close, he takes a glorious revenge, the last scene being, as to its scenical effect, exceedingly dramatic.

Anthe's interpretation of Samson's role richly demonstrated his vocal and histrionic gifts, and was marked by clearly conceived ideas, which he fully realized. Frl. von Chavanne, in the title role, sharply outlined the contrasts of Delilah's character, successfully emphasizing the false passion combined with the true hatred of that monster of a woman, who, by her charms, besieged the strongest hero of his time. As to figure and form, the singer looked the part; histrionically, she even surpassed herself. Perron is an artist of dignity, rich in expression, who drew a sharp outline of the priest. All assistants—chorus, orchestra, everything—did exquisite work. There is no doubt this opera will hold the boards for a longer time to come than the rest of the latest novelties have done. The music is too well known to need further comment. It is marked by powerful writing, the composer handling orchestral colors with a brush that has seen service in the study of renowned French masters, such as Massenet (though more virile in style) and Bizet. At the end recalls of Schuch and the soloists were many.

At a recent Trenkler concert, a novelty composition by the young Finnish musician, Ernst Mielck, who died last year at the age of twenty-two, was brought out with great success. It is a highly colored work in the form of a "Suite," full of rhythm, passionate plaint and poetic intensity, marked by that undercurrent of sweet sadness and melancholy, so inseparable from the music of the times. Nothing more touching than the soft strains of the Shepherd's song from the introductory number awakening recollections of entire remoteness in vast forests, where distant tunes are echoed back over glittering waters in the light of clear midsummer nights, nothing more beautifully laid out for orchestral effects than the characteristic scherzo, a national dance of a most telling feature, not to mention the finale, full of life, temperament and swing,

which almost took the audience off their feet. It was very warmly received.

Percy Sherwood's piano recital the other day was honored by the "kind assistance" of Herrmann Scholtz, Dresden's foremost musician-pianist, who, for that kindness of his in helping his confrère to a larger audience than would otherwise have been his share, was cordially greeted, both by public and press. Mr. Scholtz, in conjunction with the concert giver, played a sonata for two pianos by Sherwood, which composition, though far too long for what it had to say, was much applauded, the two middle parts being the most impressive of the quite respectable work. Nothing new can be said in favor of the much esteemed Chopin dreamer and poet, Herrmann Scholtz, whose touch and conception are replete with feeling and intelligence. Mr. Sherwood did good solid work, displaying all those qualities necessary for his profession as a teacher and a diligent worker in the field of music.

Among new operas noticed in Dresden papers, there was one, "Armor," by Silvio Lazzari—an Italian by birth—whose work was given a first hearing at Hamburg, Ludwig Hartmann, among others attending the representation, calling attention to it by his favorable criticism in the *Neueste Nachrichten*. To judge from this report, Lazzari ranks among the most noteworthy composers of the present time. Delightful private entertainments have been given by Americans in Dresden, of which more in my next.

A. INGMAN.

Charlotte Maconda, Soprano.

WHEREVER this splendid artist appears she meets with success and wins the hearts of her audiences. She appeared in New Haven on the 18th in "The Messiah," and was well received. The *Palladium* of that city says, on December 19:

The soloists of the performance gave a great deal of satisfaction. Madame Maconda, although suffering from a severe cold, sang her solos with taste and finish. It was in the sustained, and not in the florid portions that she appeared to best advantage, "He Shall Lead His Flock Like a Shepherd" and "I Know that My Redeemer Liveth" being finely done.

The soloists were all satisfactory and deserved the applause they received. Charlotte Maconda was much liked here last winter when she sang at a Symphony concert. She is not heard to so good advantage in the classical style of "The Messiah," but she did her work artistically, and in the "Rejoice" aria and the sustained cantabile of "Come Unto Him" she was especially successful.—New Haven Journal and Courier, December 12, 1900.

Katharine Fisk Busy.

THIS artist has already appeared eighteen times in public concert this season in such cities as Halifax, Chicago, Boston, Brooklyn, Norfolk, Conn.; Aurora, N. Y.; Monticello, Ill.; St. Paul; Minneapolis; Lincoln, Neb.; St. Louis, New York, Winston-Salem, S. C., and Dayton, Ohio.

She has sung three return engagements already, and has twenty other bookings with some of the most important societies and clubs. She is also being booked for a tour of the South in the spring.

Among her most recent appearances are Norfolk, Va., and Winston-Salem. In Norfolk she made many friends.

Dr. Ziegfeld.

THE MUSICAL COURIER begs to acknowledge the receipt of a postal-card from Dr. Florence Ziegfeld, president of the Chicago Musical College, dated at Malaga. There is a picture of a fish vendor on the postal-card that must have aroused the sympathies of the doctor on account of their mutual affinity to scales.

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CINCINNATI, December 22, 1900.

THE first concert of the College Orchestra and Chorus, under the direction of Frank Van der Stucken, took place in the Odeon on Thursday evening, December 20, and presented the following program:

Concerto in D, No. 5.....Händel
The College String Orchestra.
Motet, Hear My Prayer, O Lord.....Mendelssohn
The College Chorus and Orchestra.
Concerto in C, No. 1.....Beethoven
Allegro con brio.
Miss Emma Beiser and the College Orchestra.
Aria, La Gioconda.....Ponchielli
Miss Katherine Klarer.
The Falcon.....Woyrsch
In a Year.....Woyrsch
The College Chorus, à capella.
Elegy.....Miersch
Fantastic March (Southern Negro Life).....Schoenfeld
The College Orchestra.
Stars of the Summer Night.....West
On the Manzaneros.....Jensen
The College Chorus and Orchestra.

This was an ambitious program for students, but the wonder was and grew that its performance lacked almost every feature of amateurishness.

Both with the orchestra and chorus Mr. Van der Stucken is accomplishing most admirable work. It shows how much can be done with student material when its preparation is in the hands of a master trainer. Not only is Mr. Van der Stucken's exceptional ability in evidence here, but his tremendous energy and individual force. He literally compels astonishing results. In the students' orchestra there are several members in the different choirs who belong to the Symphony Orchestra. This goes to show how the College of Music is becoming a feeder for the permanent orchestra. The concerto was played with concise rhythm, prompt attack and fine character. Its support in the Beethoven Concerto was in the lines of good ensemble and satisfying. And yet it was with the chorus that the orchestra made up the closest and most homogeneous curb and structure. Here the amalgamation of forces was complete. The influence of this training was particularly felt in the Mendelssohn motet, "Hear My Prayer, O Lord." There was much of the finer shading and capacity of nuance shown by the orchestra in the elegy of Miersch.

Miss Beiser played the concerto with a surprising degree of finish. She is a pupil of Albino Gorno.

That Mr. Van der Stucken has had a wide and successful experience as a chorus leader goes without the saying. In this province he can assert an authority that cannot be questioned. If he aims for volume, it is never at the sacrifice of tone. The work of the chorus was shown to the best advantage in the last numbers of the program

and the motet, although the à capella songs were sung with breeziness and fine expression.

Miss Katherine Klarer, although not in the best of voice, sang the aria from "Gioconda" remarkably well. She has carrying power, her voice is true to the pitch and possesses dramatic quality. There is a future for Miss Klarer as a dramatic soprano.

The College Orchestra this season is composed of the following:

First violins—David Abramowitz, Bertha Roth, Olive Kiler, Edna Parr, Frederick Gerrard, Ralph Wetmore, Carl Burck, Gisela Weber.

Second violins—Malcolm Dunsmore, Oscar Schath, Clifford Luft, Edward Hill, Chas. Scheurman, Ella Weigand, Theodore Hahn, J. Alfred Schehl, August Meinhardt.

Violas—M. Brand, Jr., Fred Weiss, Albert Weigand, Walter Werner.

'Cellos—Max Froehlich, Fritz C. Mayer, Jr., Henry Schnicke.

Flute—Phil. Goldman.

Bass—Wm. Biltz, Herman Glear, Fred Lutz.

Cornets—Carl Palis, Walter Sievers.

Clarinet—Edwin Schath, John Schuett.

Horns—E. Irwin Belstedt, Otto Schrickel.

Triangle—A. Weiss.

Trombone—Achmet Kuehn.

Tympani—Ferd. Weiss.

Those who compose the College Chorus are:

Sopranos.—Teresa Abrahams, Antoinette Boehrig, Emma Bitter, Catherine Bowdle, Minnie Brueggeman, Millie Brand, Emma Bartinus, Millie Bing, Gertrude Butz, Agnes Cain, Stella Cain, Grace L. Coan, Florence Curl, C. Crane, Bertha Cordrey, Gertrude Dalton, Elizabeth Dexter, Lucy Desha, Belle Einstein, Ethel Evans, Blanche Fredin, Martha Folz, Katherine Gibbons, Antoinette Humphreys, Flora Halstrick, Florence Hawkins, Clara Herschede, Helen Hennessey, Dora Jungclaus, Clara Klein, Katherine Klarer, Erna M. Lotze, Ida M. Lahke, Clara Lohman, Ethel Lewis, Elsie Mundhenk, Madge MacGregor, Inez Montfort, Ola Macurdy, Frances Mathes, Mary Michel, Shelda Marks, Jeanette Newbrandt, Mrs. W. T. Porter, Emma Pumphrey, Mary W. Paver, A. Merrill Procter, Minnie Plaut, Caroline Roetken, Carrie Riedinger, Byrd Ray, Edith Rubel, Lydia Steuwer, Alma Sterling, Lillian Sutton, Sadye Slager, Monica Sutkamp, Bessie Stein, Elizabeth Steubling, Martha Seyring, Julia Sandman, Jessill Summers, Carrie Steinman, Sophie Sprigg, Alice Veazay, Emma Wilms, Julia Wilms, Louise Werner, Amy Wilson, Bertha Wolff, Gertrude Zimmer.

Altos.—Mary L. Akels, Emma Beiser, Grace Burgess, Edna Burgess, Isabel Birney, Lida Cherrington, Dora Dieckman, Amelia Dillman, Martha Frank, Mrs. O. W. Fennell, Bertha Foster, May Fleming, Gertrude Freiberg, Elmira Fuller, Emily K. Hoffmann, Agnes Hochstetter, Maude Harrell, Adda Holland, Mrs. Nellie Krehbiel, Alma Koch, Charlotte Lincoln, Genevieve Lincoln, Anna L. Martin, Grace McConaha, Elizabeth Mulvihill, Blanch Maue, Ione Macneal, Stella Millson, Elizabeth Mathias, Eveline M. Norris, Elizabeth Parke, Anna Platz, Dora Pister, Henrietta Pape, Leliose Poliquin, Alvina Sievers, Octavia Stevenson, Helen Tenbush, Mrs. E. Thompson, Mrs. G. Wolff, Mercy Wright, Alice Windspear.

The artistic event of the present week was the appearance of M. and Madame Breitner, pianist and violinist, who came here under the auspices and at the invitation of the D. H. Baldwin Company.

They gave their first recital on Monday afternoon at the factory in Gilbert avenue before the employees of the firm. It was a unique as well as refreshing sight to see hundreds of workmen, dressed in their best, attending with their families and listening to the tones of a piano—a Baldwin concert grand, which their skill and faithfulness to duty had assisted in perfecting. The workroom in which the recital took place was profusely and tastefully decorated in the national colors. Although Mr. Breitner suffered from a sore wrist, which necessitated the shortening of the program, his playing produced the impression of high art. He has a great deal of delicacy and at the same time a full sense of values. There is not the slightest exaggeration about it, and with his bosom partner he controls an ensemble that is well-nigh perfect. The clearness of their playing is remarkable, and everything bears the impression of a high musicianly character.

In the Odeon the twain gave two recitals, Tuesday afternoon, December 18, and Wednesday evening, December 19, presenting the following programs:

Sonata in D minor, for piano and violin.....Saint-Saëns
Suite in D major, for piano and violin.....Schuett
Sonata in F major, for violin and piano.....Grieg
Allegro moderato. Menuet. Finale.
Sonata in D minor, for piano and violin.....Schumann
Sonata in G minor, for piano and violin.....Grieg
Suite in D major, for piano and violin.....Schuett

An informal reception was tendered Teresa Carreño by the Ladies' Musical Club at the St. Nicholas on Monday night. The reception was preceded by a recital given by the famous pianist.

M. and Madame Breitner were entertained by the Ladies' Musical Club on Tuesday night at the Literary Club rooms. They furnished one of their best programs and after the recital refreshments were served.

Georg Krueger, of the Conservatory of Music faculty, was married Thursday morning, December 20, to Esther Elizabeth Daniels, at Evansville, Ind. Miss Daniels was a pupil of his and one of last year's graduates.

The mass which will be celebrated at the dedication of the new cathedral in Covington, Ky., has been composed by Dr. Nicholas Elsenheimer, of the College of Music faculty.

Tuesday evening's entertainment by the C. S. E. Dramatic Club, of which Miss Mannheimer is the director, was a very enjoyable affair. Sketches were given from three popular plays.

The subject of Professor Van Cleave's lecture at the College of Music Saturday afternoon was "American Fiction."

Miss Aline Fredin, graduate of the College of Music, composed the music, and Dr. Weir Mitchell the words of the charming song, "Good Night," sung by Mrs. Corinne Moore-Lawson at her recent recital.

Signor Mattioli's talented pupil, Miss Katherine Klarer, sang the aria from "Gioconda" at the College Chorus and Orchestra concert Thursday evening. Miss Klarer has re-

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cently been offered a most desirable position in one of the leading churches of Columbus, Ohio.

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Miss Emma Beiser distinguished herself again in her playing at the College Chorus and Orchestra concert. Miss Beiser, who is a pupil of Signor Albino Gorno, was heard in Beethoven's Concerto in C, No. 1.

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Speaking of the College Orchestra brings to mind the multiple advantages which it offers to young musicians. The opportunity of playing under Mr. Van der Stucken's direction is probably the most prominent feature, while the possibility of being selected to play in the Symphony Orchestra is open to all the members who attain sufficient proficiency.

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David Davis is the choirmaster at Grace Church, Avondale. He has prepared an elaborate Christmas program as follows:

Prelude, Pastoral Symphony (Messiah).....Händel
 Processional Hymn, 49 (Adeste Fidelis).....Reading
 Sentences, Lord's Prayer and Versicles.
 Venite, in E (Hymnal, page 807, No. 12).....Randall
 Proper Psalms, 10, 45, 85.
 Gloria Patri, in E (Hymnal, page 807, No. 12).....Randall
 First Lesson—Isaiah ix.: 1-18.
 Te Deum, in D.....Woodward
 Second Lesson, Luke ii.: 1-15.
 Benedictus, in D.....Woodward
 The Nicene Creed and Collects.
 Introit Hymn, 51, Hark, the Herald Angels Sing.....Mendelssohn
 Kyrie Eleison, in A (page 146, No. 16, Service Book).....Elvey
 Gloria Tibi, in D.....Garrett
 Offertory Anthem, There Were Shepherds Abiding in the Field.....Protheroe
 Presentation, Doxology, Praise God from Whom All Blessings Flow.....Burgois
 Sanctus, in A (page 185, No. 87, Service Book).....Stainer
 Communion Hymn, 225.....Hodges
 Gloria in Excelsis, in G (page 200, No. 103, Service Book).....Old chant
 Sevenfold Amen, in A (page 240, No. 1, Service Book).....Stainer
 Recessional Hymn, 60, Angels from the Realms of Glory.....Smart
 Postlude, And the Glory of the Lord (Messiah).....Händel

J. A. HOMAN.

Mrs. Behr's Musicales.

THE musical colony out in Morristown, N. J., attended a concert given at the home of Mrs. Herman Behr, at her residence, 11 Elm street, on Tuesday evening, December 18. Mme. Berta Grosse-Thomason, the pianist; Miss Hildegard Hoffmann, soprano, and other artists appeared in the following charming program:

Trio, op. 32 (first movement), Allegro.....Godard
 Violin and piano, from Suite.....Venth
 Menuet, Aria Humoreske.
 Aria, Elsa's Traum.....Wagner
 Trio, C minor (two movements).....Raff
 'Cello—
 Prize Song from 'Meistersinger.....Wagner-Wilhelmj
 Scherzo.....Von Goens
 Songs—
 Lied des Harfenmaedchens.....Klein
 Ach waer es nie geschehen.....Klein
 Who Is Sylvia?.....Schubert
 Trio, C minor.....Mendelssohn

Boxall Harp Recital.

MISS AVICE BOXALL, the English harpist, is to give a harp recital in Mendelssohn Hall, on Friday afternoon, January 25. Her program will contain a number of novelties, and in addition she will play the accompaniment to several groups of songs that are to be sung by Gwilym Miles.

F. W. Riesberg.

THE organist of Roseville Avenue Presbyterian Church, Newark, finds himself very popular with church singers, as thanks to the liberality of the pastor, Rev. Dr. Haley, he has the engaging of a different group of soloists for each Sabbath, at a good fee.

Most of the prominent singers of the city have sung with Mr. Riesberg, who, through his connection with THE MUSICAL COURIER, as concert accompanist, and as secretary—



F. W. RIESBERG.

treasurer of the New York State Music Teachers' Association for three years past, is widely known in and out of the profession.

Before his Roseville Avenue Church connection he was organist-director at Rutgers Presbyterian Church for three years, and previous to that was active as a music writer, teacher and organist at Buffalo, N. Y., for ten years.

His musical education, begun under Linn Babcock, Mus. Doc., of Norwich, N. Y., was continued for four years in Europe, whence he returned, a thoroughly equipped musician.

Mr. Riesberg can utilize the services of good singers; care of this office.

Herbert Witherspoon.

LAST week Herbert Witherspoon, the basso, was called upon to fill two emergencies within three days. How well he did so may be judged by the press notices below. He was telegraphed from Boston at a few hours' notice to create the bass part in Horatio W. Parker's "Wanderer's Psalm" at its first production in America, and learned the part in two hours.

Mr. Witherspoon, who took at short notice the place of Ericsson Bushnell, has a rich and manly voice of liberal compass, and he sings with intelligence and authority.—Boston Journal, December 18.

Mr. Witherspoon, who was called upon suddenly to take the place of Mr. Bushnell, who was indisposed, did wonders with the crabbed solo that fell to his share.—Boston Herald, December 18.

Miss Miller and Mr. Witherspoon are especially to be noted for excellent singing in the solo parts.—Boston Evening Transcript, December 18.

Last Wednesday, on two hours' notice, he went to Brooklyn and sang "The Messiah," in place of Mr. Baernstein, who was suddenly taken sick.

His Brooklyn press notices are as follows:

Mr. Witherspoon's name did not appear on the program, as he took the place of Joseph S. Baernstein at short notice. That so good a singer could be found within less than twenty-four hours before the performance was given is an indication that competent singers are more numerous than formerly. Mr. Witherspoon's voice

is a baritone with just the tinge of bass quality to give it force and dignity, and he brings to his task a musical appreciation that is not lost upon his hearers.—Brooklyn Times, December 20.

Mr. Witherspoon showed a decided familiarity with the score, and his big voice easily filled the house. Mr. Baernstein's absence was regretted, but his place was surely most ably filled.—Brooklyn Standard-Union.

Owing to the sudden illness of the announced basso, Joseph S. Baernstein, the success of the production seemed for a while yesterday to be imperiled. Luckily an able substitute was found in Herbert Witherspoon, of the Brick Presbyterian Church, who at two hours' notice prepared himself for the part. Mr. Witherspoon sang with as much fluency as if he had been preparing for a fortnight; his tones had power and unction.—Brooklyn Citizen.

*** And Herbert Witherspoon, whose voice is resonant and who sings with emphasis. His "Why Do the Nations Rage?" was delivered with such spirit as to create a stir among the audience.—Brooklyn Daily Eagle, December 20.

Third Philharmonic Concert.

THE Strauss Symphony, "Ein Helden leben," must have had a weakening effect on the members of the Philharmonic Society, for its third concert last Saturday evening, following upon the Friday public rehearsal, was until the last number on the program a dryly played affair. There was the Oberon Overture that went fairly well under Mr. Paur's vigorous baton, and the Pastoral Symphony of Beethoven, which was a thing of shreds and patches. The band went through its thrice familiar measures in the sleepest manner imaginable, and not always happy as to intonation, or, for that matter, refined phrasing.

Henry Holden Huss played his own concerto for piano and orchestra in B major, composed some years ago, and first heard under Mr. Paur's direction in Boston, December 28, 1894, and reviewed at length in these columns. The score—published by Schirmer and dedicated to Adele Aus der Ohe—has been freely revised. It is a brilliant and sonorous composition, as free in form as the composer's very just formal sense would allow. The piano part is very difficult, abounding in octave and chord passages, and the last movement requires a Rosenthal to bring out its powerful thematic massing and sharp insistent rhythms. Mr. Huss has not the strength for such a task, though he went through with it bravely enough. Concerto and pianist were both well received, and there was an encore piece.

When Tchaikowsky's "Francesca da Rimini" Fantasia was reached the orchestra rose to the occasion and gave a very satisfactory reading of a composition that was last played by the Philharmonic Society just twenty-two years ago. If we mistake not, Mr. Nikisch gave this magnificent tone poem at a concert of the Boston Symphony Orchestra in Chickering Hall. While not as thematically interesting or as fine in detailed workmanship as Tchaikowsky's other symphonic works, "Francesca da Rimini" has no superior in its frenzied despair, in its sympathetic interpretation of the woes of Dante's guilty lovers. And its performance was another laurel added to Mr. Paur's very large wreath of this season. He conducted nobly.

The "Daisy Chain."

Under the direction of Victor Harris numerous performances of Liza Lehmann's song cycle, the "Daisy Chain," will be given, future dates including: December 27, Harlem; December 31, Philadelphia; January 3, the Waldorf-Astoria, New York, and January 4, Boston.

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MUSIC IN BROOKLYN.



RATORIO in costume was one of the artistic dreams of the late Kate Field, and like most of that gifted woman's fancies, was never realized. Miss Field claimed that the eye, as well as the ear, must be appealed to in all art, and as oratorios were presented in this country and England in the severe concert form, art lovers would never be attracted by the choral works of Handel, Haydn and Mendelssohn.

According to Miss Field's notion, the chorus singers should be garbed in flowing robes and stand about the stage, instead of perched upon a graduated tier of seats. The soloists should appear in the attire befitting the character impersonated, and a little acting with the singing would also not be out of place. Miss Field strongly disapproved of the stilted English style of presenting oratorio, and as this country has copied the English pattern, we continue to have "Elijahs" in black dress coat, and "Angels" in shirt waists and three-gore skirts. Now, at the Christmas tide, when choral societies everywhere are singing Handel's "Messiah," the Fieldian idea is emphasized again. Everywhere the picture is the same. The women choristers appear in white dresses made à la mode, and the male choristers, as well as the men soloists, in the regulation modern evening dress. The women soloists are the only ones who seem privileged to put on pink, or blue, or lavender, or green, or any delicate tint becoming to the hair and complexion. So much for oratorio dress, which continues about the same, despite the protests of a few artistic "cranks."

The Brooklyn performance of "The Messiah," at the Academy of Music last Wednesday evening, attracted an immense audience, every seat in the auditorium and boxes being occupied. The Brooklyn Oratorio Club, conducted by Walter Henry Hall, which presented the oratorio last year, appeared again, to the evident delight of the 2,000 persons assembled in the building. Brooklyn should feel proud of this body of singers, for no better trained chorus has ever been heard at this end of the bridge. The tone is resonant, pure and very musical, the enunciation excellent, the phrasing correct and, thanks to the firm sympathetic beat of the conductor, Mr. Hall, the attack was without that jerky effort which certain conductors regard as an indication of ready choral singing. All of the choruses were beautifully sung, and the orchestra did its part toward a smooth performance.

The soloists were Mrs. Marie Zimmerman, Miss Grace Preston, Willis E. Bacheller and Herbert Witherspoon, all four unusually good oratorio voices. Since Mrs. Zimmerman was called upon several years ago to take Emma Juch's place, at a Brooklyn concert, she has received at least one engagement a season. Her pure, sweet soprano voice was made for Handel's music, and that great audi-

ence heard "I Know That My Redeemer Liveth" as that sacred air should be sung. There were no operatic flourishes to distress the soul.

Miss Preston, who sang for the first time at the Academy of Music, is blessed with a real contralto of most sympathetic quality, and she sings with the dignity and refinement of style that is a welcome contrast to operatic contraltos in oratorio. When Miss Preston sang the aria, "He Was Despised," many were moved by the sincerity and beauty of the music as she expressed it.

Mr. Bacheller proved a most agreeable singer, with a tenor voice of pleasing timbre and a vocal method that is very gratifying. He, too, impressed his hearers with the sincerity of an artist of lofty aims. Mr. Witherspoon's work throughout the evening was remarkable, for that singer was called upon at the eleventh hour to fill Mr. Baernstein's place, that artist being too ill to appear.

Witherspoon is no stranger to Brooklyn audiences, and his welcome under the circumstances last Wednesday evening was made emphatic, and it is a pleasure to record he never sang better. His voice has the oratorio genre, sympathetic, refined and appealing. It seldom happens that all the soloists at one oratorio performance have voices that make oratorio music impressive, but the Brooklyn presentation was fortunate in this respect. The concert was given under the auspices of the Brooklyn Institute.

The reviewer did not reach Association Hall in time for the concert by the Choral Art Society on the same evening that "The Messiah" was sung at the Academy of Music. But one who did hear Mr. Downs' singers talked enthusiastically over the artistic achievements of the concert. Three schools, rather three styles of music—that written for the Roman Catholic Church, songs by modern composers and music for Christmas—completed the interesting program. The church numbers heard were: "Agnus Dei," by Palestrina; "Sanctus" and "Benedictus," by Piel; "Light Celestial," by Tchaikowsky; "Ave Verum," by Saint-Saëns, and a "Kyrie," by Gounod. The remainder of the program included "Two Roses," by Cui; Brahms' "Serenade"; "Rose of the Garden," by Leslie; "Allan a Dale," by De Pearsall, and MacFarren's "Christmas," and "A Christmas Song," by Herzogenberg. The names of the members of the society follow: Sopranos—Miss Florence Bishop, Mrs. Agnes Butler, Miss Mattie Carine, Miss Marie T. Flaherty, Miss Maude Kennedy, Miss Emily Landry, Miss Emma Ostrander, Mrs. H. S. Sammond, Miss Genevieve Shaw. Contraltos—Miss Gertrude Gallagher, Mrs. Georgia Irving, Mrs. Tillie Kennedy, Miss Edith Lanning, Miss Mary Murphy, Mrs. Katherine Wilson O'Neil. Tenors—Frederick Budelman, J. Joseph Colligan, Peter Collins, James Farrell, Charles A. Kaiser, George Mitchell, Alfred J. McLean, A. P. Silbernagle. Basses—James J. Byrne, George E. Castello, Charles Clark Dunn, Edward Fearon, Oliver P. Malone, Francis P. Mooney, Richard V. Mooney and Mr. Schuman.

Pupils of Henry Schradieck, the violinist, and Alexander Rihm, pianist, appeared in a joint recital at Wissner Hall, last Wednesday evening. A large audience ap-

plauded the talented young people in this attractive program:

Sonata for violin..... Rust
Miss Georgina Walsh.
Miss Sibyl Heerdt, piano accompaniment.
Piano solo, First movement from D minor Concerto..... Mendelssohn
Miss Minnie Müller.
Violin solo, Fantaisie Caprice, op. 11..... Vieuxtemps
Master Saul Wolzky.
Piano solo, Second movement from G minor Concerto..... Mendelssohn
Miss Johanna Wolz.

Romantic Overture..... Thuille
Arranged for two pianos—four performers—by Alex. Rihm (MS.).
(First time.)

The Misses S. Heerdt, A. Horle, L. Manning and Mr. Rihm.
Mrs. Henry Schradieck, accompanied Master Wolzky, and Mr. Rihm the Misses Müller and Wolz.

The Amateur Musical Club, of which Harry Rowe Shelley is the conductor, gave a concert at the Pierpont Assembly Rooms, Monday afternoon, December 17. Besides new compositions by Mr. Shelley, the club sang selections by Wagner and Chaminade. Violin solos by Otto Wilhelms, and soprano solos by Miss Alice Merritt were given, and after the music came the usual reception, with tea.

The December concert by the Haydn Choral Society was given last week at the Emmanuel Congregational Church, under the direction of Millard F. Cook. A miscellaneous program was presented.

Frederic Reddall, the baritone singer and teacher, will give his next musicale at the Pouch Mansion, Saturday morning, January 5.

Many of the music lovers in Brooklyn are interested in the concert to be given to-morrow (Thursday) night at Wissner Hall by Adelina Domingo, a youthful violinist from Spain, and Master Carl A. Colell, a twelve year old pianist. This will be the only important musical event in Brooklyn during Christmas week. This will be the program:

Piano solo, Le Dernier Sourire..... Wollenhaupt
Master Colell.
Tenor solo, Amo..... Mattei
Mr. Phillips.
Violin solo, Concerto, op. 64..... Mendelssohn
Señorita Domingo.
Soprano solo, Aria, Cavalleria Rusticana..... Mascagni
Signorina Galliani.
Piano solo, Danse Rustique..... Mason
Master Colell.
Tenor solo, Se..... Denza
Mr. Phillips.
Violin solo, Le Tremolo Capriccio sur un thème de Beethoven..... Bériot
Airs Bohémiens..... Sarasate
Soprano solo, Si tu m'aimais..... Denza
Signorina Galliani.

Last week the name of Mme. A. M. Tischer was spelled to read Fischer. Mme. Tischer, an American concert so-

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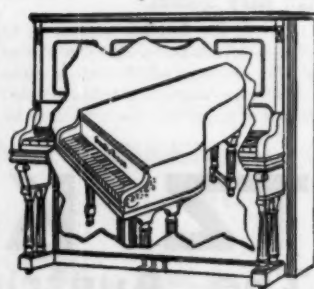
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prano, who recently returned from Europe, has opened a studio in Wissner Hall.

● ▲ ●

John Philip Sousa and his celebrated band will open the New Year in Brooklyn with a concert at the Academy of Music, January 3.

Effie Stewart Delights the Critics.

MISS EFFIE STEWART, who went to San Francisco to fill an opera engagement at the Tivoli for the summer and fall, succeeded in capturing the critics and musical people on the Pacific Coast.

Here are some of the commendations she received:

Miss Effie Stewart made her first appearance this season in the role of Elizabeth. Her voice is magnificent, absolutely true in intonation, without the shadow of a vibrato, sweet and powerful and of splendid range. Her Wagner interpretation is wholly admirable.—San Francisco Call.

Effie Stewart is magnificent. Her wonderfully fine Elizabeth would be hard indeed to surpass. In her high notes she has wonderful resonance and power; in her lower and middle register she will improve with time. She can act, too.—San Francisco Dramatic Review.

Effie Stewart's exquisite voice rouses anew to admiration. Elizabeth's "prayer," with its sustained melody and delicately modulated tone gradations was beautifully given.—San Francisco Chronicle.

Miss Stewart, the new prima donna, has a clear, powerful voice of pure quality, well suited to Elizabeth's music.—San Francisco Chronicle.

The second act, containing the well-known march, was admirably managed. It began with the entrance of Miss Effie Stewart, who immediately asserted her claims to being the finest dramatic soprano in the annals of this house, the patrons of which still remember her beautiful rendition of Elsa in "Lohengrin" a few years ago.—San Francisco Examiner.

Effie Stewart rendered her part with striking musical merit. She has a powerful, ringing, dramatic soprano, and is a conscientious and interesting actress.—San Francisco Argonaut.

Effie Stewart made the hit of the week as Valentine.—Correspondent of the New York Dramatic Mirror, October 20, 1900.

Miss Stewart in Oratorio.

Here are opinions of this singer's work in oratorio:

Miss Stewart's voice filled the Auditorium, and with such little effort in her "Jerusalem" that it won all hearts.—Chicago American.

Miss Effie Stewart had a great deal of work throughout the oratorio. She was fully alive to the dramatic requirements of her solos, and her voice was clear and pleasing, as well as adequately powerful.—Chicago Daily News.

Prof. J. Hayden Wand.

PROF. J. HAYDEN WAND died in Joppa, Scotland, on December 1.

Professor Wand was a well-known figure in musical circles in New Haven, Conn., for many years, where he filled positions as organist and solo violoncellist. He was a member of the New Haven Symphony Orchestra and frequently played in the theatre orchestra when the services of a cellist were required.

About twenty years ago he accepted the appointment of organist at St. John's Episcopal Church, in Bridgeport, and remained there six years. He then went to Stamford and played in several churches, finally removing to New Haven.

He published many compositions, mainly of a religious nature, which met with unusual success. He was a gifted cello player, as well as a master of piano and organ.

A. Carbone.

SIGNOR CARBONE requires no introduction to our readers; he is too well known, having been for years a favorite member of the Metropolitan Grand Opera Company, and his remarkable impersonation of Beckmesser in Wagner's opera, "Die Meistersinger" and Dr. Bartolo in "Barber of Seville" is well remembered by all opera goers, and will be remembered for many years.

As a vocal teacher Signor Carbone's success is complete; in a short time he has become one of the most distinguished



A. CARBONE.

teachers in New York. His long practice on the stage, his long experience in voice production, his perfect knowledge of the purest traditions of the Italian art of singing make him very prominent. In the placement of the voice Signor Carbone is an authority, and in his first lesson he convinces everybody of his deep and perfect knowledge of voice production. His long experience as actor-singer gives him great advantage over many other teachers; a remarkable instructor, coaching singers for grand and comic opera, and also mise-en-scene, stage practice, &c. In a word Signor Carbone is a rare vocal teacher, who possesses all requisites to guarantee success and finish to a singer vocally and dramatically such as an opera and concert singer needs.

His pupils, Miss Marie Salter Dax (engaged as soprano soloist at Park Avenue Methodist Church), Misses Lillie and Cecile Hamburger, Misses Florence Goodstein,

C. Corr, Georgia Meurill, Rose Martin, the Countess Olga Merlinger, Mme. A. Dubois, Mrs. L. Plummer, C. Wallman (soloist at St. Anthony's Church in Brooklyn), Mrs. L. Simmons, W. Wallace, J. Pratt, Caspar Leveen, L. Anderson, Edgar Waller and Rev. T. Brown are enthusiastic and very devoted to their teacher.

A true vocal teacher who recommends himself by his own talent, long study and experience, acquired in twenty-five years of an honorable artistic career upon the principal theatres of Europe and America is Signor Carbone, of 144 Fifth avenue.

Rankine Musicales.

THE Niagara Falls Gazette, of recent date, devotes a column to the musicale given at "Drumdown," the Wm. B. Rankine residence, by Mrs. Gerrit Smith and F. W. Riesberg. After speaking of the palatial place, and the 200 listeners, the decorations, &c., the paper says: "A treasure in the way of a musical artist had been obtained in the person of Mrs. Smith. She is one of the finest sopranos in concert work in the country to-day, and the press attention she receives is of the most complimentary order. * * * Her exquisite voice was heard in a most pleasing program. It is seldom that a singer of such ability appears before a Niagara Falls audience."

"The performance of Mr. Riesberg was equally enjoyable and highly conducive to the pleasure of the afternoon. He is an ideal performer on the piano, and can truly exemplify the art and bring out the charms of the best composers."

The Daily Cataract-Journal calls it the "social event of the season," and says that "Mrs. Smith charmed all by her singing, and Mr. Riesberg, as pianist and accompanist, aroused enthusiasm."

The Buffalo Express and the Commercial also gives space to this social musical affair.

Serrano Vocal Institute.

THE latest successful pupil of the Serrano Vocal Institute is Miss Hattie Jacoby, who made her professional debut recently. Relative to her singing at the concert of the German Ladies' Club "Rhinegold," the New York Review said:

"The star of the evening was Miss Hattie Jacoby, who sang the aria, 'Joan of Arc,' magnificently. In the tender 'Of Thee I Think, Marguerite,' she won the hearts of her audience."

Bernstein Pupil as Soloist.

MISS SARAH SOKOLSKY played as soloist at the Kaltenborn concert at the Educational Alliance recently. The young performer is a pupil of Eugene Bernstein, the pianist, and her playing is an excellent illustration of her teacher's method. At the recent concert Miss Sokolsky was recalled six times and compelled to add an encore.

Morgan String Quartet Concert.

THE Morgan String Quartet, which is composed of Miss Geraldine Morgan, Eugene Baegner, Fritz Schaeffer and Paul Morgan, will give two quartet evenings in Mendelssohn Hall during the winter. The first of these is to be given on Thursday evening, January 10. An interesting program has been arranged.

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SECOND PREMIUM.

To the Club sending the second largest number of paid annual subscribers from this date until June 1, 1901, an artistic piano made by one of the well-known high-grade piano manufacturers of the United States.

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These subscriptions should be sent in weekly as they are secured, instead of waiting until the expiration of the time, to **THE MUSICAL CLUB DEPARTMENT OF THE MUSICAL COURIER**, St. James Building, 1181 Broadway, New York City. They should not be sent in bulk, but should be mailed as secured, with the names and addresses of the subscribers, together with the postal-order or check, naming at the same time always the Club. A statement of the names of the subscribing clubs and the numbers of their subscribers will be published for the knowledge and information of the clubs competing for these premiums. The minimum number of subscribers per club must be 10 for the first premium.

The annual subscription for **THE MUSICAL COURIER** is \$5. Old subscriptions or renewals are not to be included in this premium offer.

Rubinstein Club Concert.

UNDER the capable direction of William R. Chapman the New York Rubinstein Club gave the first concert of its fourteenth season in the Waldorf-Astoria on the evening of December 20. The society's new policy of charging a fee of admittance was favorably received, a large and enthusiastic audience being present.

Compositions sung by the club were Gounod's "Sing, Smile, Slumber"; "Love's Dream After the Ball," by A. Czibulka; Heinrich Zöllner's "Ode to Music," in which the soprano and contralto solos, respectively, were taken by Miss Elizabeth G. Crinnell and Miss Olive Celeste Moore; "The Spanish Gypsy Girl," E. Lassen; "Love's Question," E. Meyer-Helmund, and A. Dregert's "Spanish Serenade." These numbers were attractively sung by a chorus of about sixty ladies, whose voices proved to be musical and well blended. The quality of tone was good,

and the phrasing effective. Zöllner's "Ode to Music" and "The Spanish Gypsy Girl," by Lassen, were particularly successful features. A familiar figure among the singers was Mrs. Chapman, who contributes much assistance toward furthering the interests of this organization.

Armand Lecomte, baritone, made his first New York appearance on this occasion, his program selections being Tosti's "Si Tu Le Voulais," "La Mia Bandiera," Rotoli; "Mattinata," Tosti, and a Cavacciolo waltz song. As an encore he gave an artistic interpretation of Lemaire's "Gavotte." His pleasing voice, musicianly style and fine stage presence combine to arouse genuine responsiveness; thus Mr. Lecomte should be heard more frequently.

It is unfortunate that equally satisfactory comment may not be made concerning the other vocalist, Signor Massimi, for seldom has anything more ludicrous been heard on the concert stage than his attempt to thrill the assembly with the strains of Rossini's "Serenade," from the "Barber of Seville." However, the tenor's work, as exemplified in his various numbers, is of so sincere a type that, should he abandon vocalization, he would unquestionably rise to eminence in some other walk of life.

Enrico Mario Scognamiglio, cellist, gave Braga's "Homage to Pergolesi" and compositions by Davidoff and Popper, in addition to an original contribution. His playing, while displaying praiseworthy characteristics, was marred by crudities.

The Rubinstein Club's list of active members is as follows:

Mrs. Mary Anderson,	Mrs. Maud Wood Kennard,
Mrs. E. S. Alston,	Miss Hannah L. Keene,
Mrs. B. L. Arocam,	Miss Eva Kipp,
Mrs. Lillias V. Armstrong,	Miss L. C. Koehler,
Miss Carolyn C. At Lee,	Mrs. A. E. Koonz,
Mrs. W. B. Baldwin,	Mrs. John Preston Krebs,
Mrs. Grace Haskell Barnum,	Mrs. Fred. R. Lawrence,
Miss Mabel Baird,	Miss Camille Levy,
Mrs. G. P. Benjamin,	Miss Kate Lurch,
Miss Susan S. Boice,	Mrs. Louis E. Manley,
Mrs. Arlenden C. Bridges,	Mrs. F. V. Marckwald,
Mrs. Blanche Du Bois McKee,	Mrs. F. V. Marckwald,
Miss Marion K. Camp,	Miss Jeanne McLaughlin,
Miss Edna C. Cohn,	Mrs. Edward Everett Milke,
Miss Elsie Carhart,	Miss Dorothy A. Moller,
Miss Cedelia Cox,	Miss Olive Celeste Moore,
Mrs. Wm. R. Chapman,	Mrs. Jennie King-Morrison,
Miss Anna Dutcher,	Miss Jeanne Neville,
Mrs. Fairleigh S. Dickinson,	Miss Anna D. Oltman,
Mrs. L. L. Evans,	Miss Emma J. Poppe,
Mrs. Lutie Fechheimer,	Mrs. W. F. Reeves,
Mrs. A. S. Fridenberg,	Miss A. S. Rosaiter,
Mrs. Nicholas I. Flocken,	Mrs. W. M. Rumney,
Miss Lily Good,	Mrs. J. L. Strahan,
Mrs. E. W. Grashof,	Mrs. Thomas J. Stead,
Miss Elizabeth G. Crinnell,	Mrs. James D. Stewart,
Mrs. C. W. Hartridge,	Miss Nelda Von Seyfried,
Mrs. J. Hartridge,	Miss Mabel A. Shaw,
Mrs. William Hardy,	Miss Ruth Simonson,
Miss Emma E. A. Harrison,	Miss Jean S. Taylor,
Mrs. Jesse W. Hedden,	Miss Rosamond Van Buren,
Miss Eloise E. Hermance,	Mrs. W. P. Veazie,
Mrs. J. H. P. Hodgson,	Mrs. Cyrus V. Washburne,
Miss Josephine Hoey,	Mrs. Frederick Wilson,
Mrs. W. S. Horry,	Miss F. L. Westervelt,
Mrs. Babetta Huss,	Mrs. Lucie Boice Wood,
Mrs. J. Hallenbeck Kavanagh,	Miss Carolyn S. Yeaton.
Miss Zetti Kennedy,	

• • •

The Orpheus Club, of Columbus, Ohio, will produce "The Mikado" on February 14.

• • •

Frederick P. Denison, of Albany, is meeting with success as director of the Schenectady (N. Y.) Choral Society.

• • •

An Albany (N. Y.) critic claims that "Professor Oliver has without exception the finest mixed quartet and chorus in the city."

• • •

The Evanston, Ill., Musical Club announces a part-song concert for February 19, with Mrs. Fannie Bloomfield-

Zeisler, pianist, as soloist, and for April 30 Rossini's "Stabat Mater" and Coleridge Taylor's "Hiawatha's Wedding Feast."

• • •

On the afternoon of December 29, at the next meeting of the Woman's Press Club, of New York, the musical program will be in charge of Madame Evans von Klenner.

• • •

At its meeting, on December 19, the Friday Morning Club, of Worcester, Mass., presented a creditable program of classical music and Mrs. George M. Bassett read an essay on "The Life of Mendelssohn."

• • •

The Musical Club of Cynthiana, Ky., has made rapid progress since it was established two years ago. Among this season's most artistic features have been vocal selections sung by Mrs. Fannibelle Sutherland.

• • •

The Cecilian Ladies' Club Quartet, the Symphony Orchestra and the Philharmonic Club, all Cleveland organizations, will take part in the convention of the Ohio State Musical Association, to be held in that city on December 26, 27 and 28.

• • •

The Mozart Club, of Pittsburg, will give "The Messiah" on December 27. Soloists engaged are Louise B. Voigt, of Cincinnati; Grace Preston, of New York; William H. Rieger, of New York, and Richard Byron Overstreet, formerly of London.

• • •

Mlle. Marie Schade, Miss Mary Helen Howe, Robert Hosea, Frances Miller and Mr. Lasson have this season given valuable musical assistance to the College Women's Club. Prominent New York members of this organization are Miss Irwin-Martin, president; Mrs. Angus Cameron, Mrs. George P. Lawton and Mrs. Theodore Sutro.

• • •

The Morgan Chamber Music Club, of New York, inaugurated its winter season on December 19, when a concert took place at the residence of Mrs. West Roosevelt. Through the efforts of Mrs. James Miller and Mrs. Roosevelt, the society has been reorganized, and a series of ten recitals will be held at their homes alternately.

• • •

The ensuing official announcement has been received:

The Manuscript Music Society, of Philadelphia, offers a prize of \$100 for an instrumental composition, not larger than a quintet nor smaller than a trio.

Each composition must be inscribed with a nom de plume or motto. The name of the composer must not appear on the composition. But an accompanying envelope must contain the true name and address of the composer, and must be inscribed on the outside with the nom de plume or motto.

The work submitted must be absolutely new, not having been published nor publicly performed.

The judges will be three musicians of national repute, not resident in Philadelphia.

The successful composition will be performed at the first public concert of the society, after the declaration of the prize.

All rights in the successful composition are to remain the property of the composer.

All compositions must, by April 1, 1901, be in the hands of the secretary.

Adele Lais Baldwin.

MRS. BALDWIN, contralto, was the soloist at an organ recital given by W. H. Norton at Knabe Hall before a large and enthusiastic audience. She was most cordially received, and sang for her first number "Von Ewiger Liebe" and was obliged to respond to two recalls. For her second number she sang "Les Presentes" and "Love Is a Bubble," which was heartily encored, to which she responded by singing a sweet little song by Clayton Johns.

A concert was given under the direction of Henry K. Hadley by the Dannreuther String Quartet and Mrs. Baldwin, at the Casino, Garden City, L. I., last Friday night, before a large and fashionable audience. Mrs. Baldwin was in splendid voice and received an ovation. She sang with great taste and expression "Ouvre tes yeux bleus," Massenet; "Le Chevalier Belle Etoile," Holmès; "You'll Love Me Yet," Hadley; "Love Is a Bubble," and received three recalls after each number.

Miss Elise Stevens, soprano, a pupil of Mrs. Baldwin's, has been engaged as soloist for the concerts given by the Madrigal Society, of Bloomfield, N. J., C. Wenham Smith, conductor, and the Plainfield Glee Club, Plainfield, N. J., H. H. Miller, conductor.

J. Jerome Hayes.

J. Jerome Hayes, the well-known vocal instructor, has removed his studios from 136 Fifth avenue to No. 40 West Twenty-eighth street. Mr. Hayes will give a series of students' recitals during the winter, the dates of which will be duly announced in **THE MUSICAL COURIER**.



MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, Ill., December 22, 1900

CONTRARY to the hurry, bustle and happy worry, which are the result of anticipation and preparation for the holidays, and the dreadful colds which Providence at the present time deemed it well to inflict upon the good and bad people of Chicago, artists, directors, orchestras, ensemble have achieved such an unusual amount of good work the past week that they well deserve the happy Christmas and prosperous New Year that we most sincerely wish may be the portion of each and every one of them.

The program arranged by Theodore Thomas for the Chicago Orchestra last week contained two numbers not before heard here—a Suite by Rameau, orchestrated by Felix Mottl and the Piano Concerto in D minor, by Richard Burmeister. The Rameau Suite was received with favor, and no doubt, with more frequent renditions, will become exceedingly popular.

Three old fashioned numbers—a menuet, a musette and a tambourin—exquisite in their tunefulness, musical, simple, yet unmistakably the inspirations of a master who loved melody. The orchestra played the dainty airs with grace and finish.

Mr. Burmeister wins from the piano a singing tone of unusual fullness and beauty in sustained work. In brilliant passages his technic was admirably demonstrated. As an encore he gave a transcription of Mendelssohn's "Auf Flugeln des Gesanges."

The first edition of Richard Burmeister's Piano Concerto in D minor, which the composer played at this concert, was published by Luckhard's Musik-Verlag in Stuttgart, Germany, in 1890. There is in preparation a second revised edition which will appear next month. This concerto at the present time is included in the repertory of a number of noted pianists, and has been played with great success in the principal cities of Europe and America.

It was performed once before, some years ago, in Chicago, by August Hyllested. The last performance of this work took place last June at the Music Teachers' National Association convention in Des Moines, Ia., with Mr. Burmeister himself at the piano and Frank Van der Stucken conducting.

Besides this concerto, among the principal compositions of Mr. Burmeister of unusual merit may be mentioned a symphonic poem, "The Chase After Fortune," a romance for violin and orchestra, besides songs and piano pieces. He also re-orchestrated the F minor Concerto, by Chopin, and arranged Liszt's Concerto Pathétique, for piano and orchestra. His last work is a dramatic tone-

poem for contralto and orchestra, set to Tennyson's poem, "The Sisters," and will be sung this season by Madame Schumann-Heink and Mrs. Josephine Jacoby.

The coming week is one of vacation for the orchestra, after which a trip will be made and concerts given as follows:

Monday, December 31.....Evansville, Ind.
Tuesday, January 1.....Louisville, Ky.
Wednesday, January 2.....Louisville, Ky.
Thursday, January 3.....Indianapolis, Ind.
Friday, January 4.....St. Louis, Mo.
Saturday, January 5.....St. Louis, Mo.

The tenth concert, Friday afternoon, January 11, and Saturday evening, January 12, will have for program:

Overture, Euryanthe.....Weber
Symphony No. 3, Harold in Italy, op. 16.....Berlioz
Viola obligato, F. Easer.
Ride of the Valkyries.....Wagner
Waldweben.....Wagner
Tone Poem.....Strauss
Thus Spake Zarathustra, op. 30.....Strauss

• • •

It may be said that of all the performances given by the Apollo Club in the last years, none has gone so smoothly—chorus, orchestra, organist and soloist—as "The Messiah" of Thursday evening, December 20. The distinguishing feature was the chorus. This was admirable in quality, precision of attack, in watchful observance of the director's signals and of dynamic contrasts. The smoothness of different phrases showed the skill of the singers as a body, and the intonation was excellent.

The performance was given with much spirit. The chorus, "And the Glory of the Lord," was taken in an exalted manner and with sincerity, and "For Unto Us a Child Is Born" given with a nicety of precision and delicacy that well deserved the repeated applause given to Director Wild. The soloists were Mrs. Minnie Fish Griffin, soprano; Mrs. Annie Rommeiss Thacker, contralto; Charles Humphrey, tenor, and William Ludwig, basso.

Charles Humphrey, of St. Louis, made his first appearance in Chicago on this occasion. His voice is a pure lyric tenor, strong, yet sweet and of a sympathetic quality, of good range, flexible and well schooled. Although the tenor role in "The Messiah" is small, he easily demonstrated by his conceptions, and especially his artistic way of giving the recitatives, that his voice was well cultivated, and also that he has a decidedly musical temperament, which foretells a future among the first artists.

Mrs. Minnie Fish Griffin sang the soprano solos with her usual musical understanding and vocal finish.

Mrs. Annie Rommeiss, although not having a purely

contralto voice, and therefore incapable of giving the quality that is best in "He was Despised," sang very earnestly and must be given credit for unusual painstaking in pronunciation and the artistic manner in which she sang all the selections.

The basso, William Ludwig, is well known, and there are few voices so well suited to the familiar aria, "Why Do the Nations Rage?" The oratorio was, in a word, worthy of the anniversary of the birth and of the death of the composer.

• • •

The Apollo Musical Club's Part Song Concert of February 18, 1901, has for program:

Song of the Vikings.....Fanning
Lead, Kindly Light.....West
Two Maidens.....Lutkin
(Dedicated to the Apollo Club.)
The Return of Spring.....Otis
(Dedicated to the Apollo Club.)
Motet.....Weidig
(Dedicated to the Apollo Club.)
O Hush Thee.....Little
O My Luv.....Hawley
The Lost Chord.....Sullivan

The size of the audience gathered in University Hall, Fine Arts Building, December 18, was sufficiently large to demonstrate that each year the Chamber Concerts given by the Spiering Quartet are becoming more and more appreciated and of great value to the music loving people of Chicago.

This is the eighth season of these concerts, and during the time, especially in the beginning, the discouragements have been numerous, and yet we have never known a single program to deviate in the least from the highest musical standard; preferring, rather than to cater to popularity, to educate and receive just appreciation for the works and the artistic interpretation given by this quartet of musicians. The program contained:

Quartet in D minor, op. 33.....Graedener
(First time in Chicago.)
Das Fischermädchen.....Schubert
Die Taubenpost.....Schubert
Max Heinrich.
Meine Liebe ist grün, op. 63.....Brahms
Wenn um den Hollunder der Abendwind weht, op. 63.....Brahms
Wie traulich war das Fleckchen, op. 63.....Brahms
Miss Julia Heinrich.

Three duets—
Gondolieri.....Henschel
Amour villageoise.....Thomas
(Dedicated to Max Heinrich.)
Mein Herz werde wach.....Thomas
(Dedicated to Max Heinrich.)
Max Heinrich and Miss Julia Heinrich.

Quartet in E flat major, op. 51.....Dvorak

The novelty chosen by Mr. Spiering for the second concert was Graedener's Quartet in D minor, op. 33. Of this work, which is decidedly written in the conventional form, the second and last movement are the most pleasing. It was not at all difficult to realize. Had the work been given with less finished style and technic, the composition would have proven one-half less interesting. Dvorak's compositions are always delightful and his Quartet in E flat major, op. 51, particularly so, in the conception given by Theodore Spiering.

One always expects artistic and finished detail in the vocal selections whenever Max Heinrich's name appears upon the program. There is a delightful charm in the realistic manner of his song conceptions that takes one back to the Fatherland and its best artists. There is also a charm in the natural and spontaneous way he accompanies himself on the piano, seeming to enjoy the spirit of music and words as much as the listeners.

In singing the group of Brahms' songs, op. 63, Miss Heinrich easily proved she possessed exceptional musical temperament and intelligence, and with such a musician as her father to guide her, unusual possibilities for the future.

In the three duets the voices of father and daughter blended beautifully. Aside from the numbers on the pro-

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gram, Mr. Heinrich gave as encores Schubert's "Frühlingsglaube" and Miss Heinrich Brahms' "Lullaby."

Two chamber concerts by Miss Villa Whitney White, of Boston, soprano, and Miss Josephine Large, of Chicago, pianist, assisted by Leon Marx, violinist; Walter Unger, violoncellist, and Miss Annie G. Lockwood, accompanist, of Sandusky, Ohio, will be given Thursday evening, December 27, at 8.15 o'clock, and Monday afternoon, December 31, at 3 o'clock, in the recital studio of William Nelson Burritt, Kimball Hall. The program includes:

Trio for piano, violin and 'cello, op. 70, No. 3.....Beethoven
Erländ, Ein Sang vom Chiem See.....Von Flitz
(Poem by Karl Stieler.)
Trio for piano, violin and 'cello, op. 18.....Saint-Saëns
Four le Luit (Preludium et Fuga).....Bach
Allemande.....Schein
Courante.....Schein
Two Ballads, op. 10.....Brahms
The Romance of the Fair Magelone.....Brahms

The names of the artists assured an interesting musical evening and afternoon.

A Chicago musician, well known as critic, as instructor, and as composer, whose reputation is international, is Frederic G. Gleason. That he understands how to handle large orchestral and choral works is demonstrated by his numerous compositions.

His work, "The Song of Life," recently given by the Chicago Orchestra, was a most beautiful symphonic story, with melodies interwoven that found ready response in the hearts of those who listened. The audience demonstrated their approval by earnest and frequent recall of the composer.

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"Musical Director John McGhie has been more than busy the past week in teaching the principals of the Castle Square Opera Company, who sing in De Koven's most successful opera, "Rob Roy," the proper Scotch pronunciation and right inflection to be given. Mr. McGhie is a Highlander, and therefore they could not have had a better teacher. It is anything but an easy task, for there is hardly a language in singing in which it is more difficult to give the right pronunciation, and yet, when rightly sung, there is nothing sweeter than the melodies of a Scotch ballad.

Mr. Pruette, baritone, who sings the title role, being a Scotchman, has the advantage of feeling more at home in this particular opera than some of the rest. It was Mr. Pruette who created this part in the original production, and it has since proven one of his most successful roles. "Princess Bonnie" will be given New Year's week.

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Conductor Thomas Preston Brooke, of the Chicago Marine Band, has returned to the city for a well earned rest, after continuous musical engagements that show hardly an intermission from October to the last week of December. Chicago can well be proud of this enterprising and hard working musician, who claims this city as his home. His concerts in Chicago, as well as elsewhere, have always been phenomenally successful.

● ▲ ●

Tuesday morning, in the parlor of the Auditorium Recital Hall, Miss Anna Shaw Faulkner, of the Chicago Orchestra Program study classes, read an interesting paper entitled "The Loves of Beethoven." To make the subject more attractive, Miss Mary Florence Stevens, soprano, gave the following Beethoven songs as illustrations:

"Affection's Bliss," "Separation," Song cycle, "To the Distant Beloved," "New Love, New Life," "Joyful and Sorowful" and "Adelaide."

Aside from nervousness, the clear voice of Miss Stevens proved well suited to these songs. Beethoven's "Separation" was given especially well.

Miss Lillian Roemheld, violinist, played artistically Beethoven's Romanza in F, op. 50. Mrs. C du V. Butterfield easily demonstrated by her style that she was an adept accompanist.

It is a pleasure to one who attended some of the first of Miss Faulkner's orchestral study classes to notice the steady advancement and improvement this persevering and indefatigable worker has made. Her instruction classes also have each year added many in numbers to the few who first became interested. Miss Faulkner has still retained her simple, straightforward manner in explaining the subject in hand, which from the first was an added attraction to these instructive talks.

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In Kimball Hall, Wednesday, December 19, at 2:30 o'clock, Miss Birdice Blye, pianist; L. G. Gottschalk, baritone, and Mrs. C. R. Crane-Beaumont, accompanist, of the Gottschalk Lyric School, gave an afternoon musical. The program included the following numbers:

Vocal—
Love Me or Not.....Secchi
Caro mio ren.....Giordani
Vittoria, mio core.....Carissimi
Piano—
Barcarolle.....Rubinstein
Melody in F.....Rubinstein
Rigaudon.....Raff
Vocal—
Philémon et Baucis.....Gounod
Calm as the Night.....Bohm
Piano—
March of the Dwarfs.....Grieg
Nocturne.....Grieg
Waltz, A flat, op. 34, No. 1.....Chopin
Vocal, Patria.....Matti
Piano, Rhapsodie Hongroise, No. 8.....Liszt

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The first concert of the La Grange Choral Society occurred at the Auditorium Town Hall, La Grange, Ill., December 18. This part concert consisted of vocal, piano and 'cello. The choral society was assisted by the following artists: Miss Marie Carter, soprano; Frank W. Ambler, tenor; Day Williams, 'cello; Stanley L. Cole, piano; Mrs. Fred C. Elder, accompanist.

Program was as follows:

Chorus, The Heavens Resound.....Beethoven
Piano—
Butterfly.....Seeböck
Birdling.....Grieg
Valse Impromptu.....Karganoff
Mr. Cole.
Chorus, The Legend of the Chimes (from Robin Hood)....De Koven
Obligato, Mr. Ambler.
Cello—
Spanish Dance, Vito.....Popper
Abendlied.....Schumann
Springbrunnen.....Davidoff
Mr. Williams.
Quartet—
Lullaby.....Denée
The Merry Shepherd.....Linder
Miss King, Miss Silaby, Mrs. E. B. Moyer, Mrs. H. R. Moyer.
Chorus, Hear My Prayer.....Mendelssohn
Obligato, Miss Carter.
Chorus, The Wood.....Vierling
Soli—
Who'll Buy My Lavender?.....German
Damon.....Stange
The Years at the Spring.....Hartog
Miss Carter.

Double Quartet—
Dreams of Childhood.....Newton
Simple Simon.....Macey
Mr. Nicholson, Mr. Llewellyn, Mr. Newton, Mr. Watt, Mr. Dirks, Mr. Cross, Mr. Hyde, Mr. Boerlin.
Piano, Hungarian Rhapsodie.....Liszt
Mr. Cole.

Solo, As the Dawn.....Cantor
Mr. Ambler.

Chorus, Hallelujah (from The Messiah).....Händel

The music was conducted in a competent manner by Willis Newton.

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At the first entertainment given by the Matinee Musical, of Lincoln, Neb., a song recital by Mrs. Laurence G. Weakley was the attraction. Mrs. Weakley was heard last season in the "Persian Garden," and so pleased her audience that she was re-engaged. Her voice is a beautiful, smooth, sympathetic contralto of large range. Her personality is charming, her manner gracious and her enunciation in the ballads was deliciously clear. Mrs. Weakley's work throughout the recital was uniformly artistic. She was extremely versatile in expression, and each number appeared to give her added favor with the audience. Mrs. Weakley gave the entire program. Besides English, she sang in German, French and Italian.

The Kansas City Journal says: "Mrs. Weakley has a contralto voice of rare strength and sweetness, and her numbers on the program were particularly enjoyable. She was recalled after all her numbers."

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A song recital by Justin Thatcher, tenor, assisted by Hattie Barton Kerlin, pianist; Wilhelm Lamprecht, violinist, was given under the auspices of the Peoria Women's Club, Music Hall, Monday evening, December 10, 1900. Readings from Bohm, Marston, Porter, Händel, Schubert, Jensen, Spicker, Chopin, Tschaiakowsky, and Bartlett's "Love's Rhapsody" (with violin and piano accompaniment), were given by Mr. Thatcher.

The program for tenor was varied, including selections from ballad to oratorio, and afforded a fine opportunity for Mr. Thatcher, who has a voice of agreeable quality and, at the same time, rich in volume, and most natural methods in tone production and good enunciation must be added to the other good qualities that made his singing so entertaining. He played his own accompaniments to the numbers which he gave in response to numerous encores received.

In this recital Mr. Thatcher had most competent assistants in the violinist, Mr. Lamprecht—who gave works of the composers Bohm, Wieniawski and Svendsen—and Miss Kerlin, pianist, who gave Chopin's Polonaise, C sharp minor, and Fantasie Impromptu.

The Thatcher-Kerlin concerts and recitals, under the exclusive direction of Frank Cheshire Nixon, Kimball Hall, Chicago, are well known in musical circles.

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The first concert of the season given by the Philharmonic Club, of Indianapolis, presented Emil Liebling as pianist virtuoso. The program included works of Composers MacDowell, Wagner, Moszkowski, Henselt, Reinecke, Sinding, Chopin, Liebling, Rubinstein, Godard and Schytte. Charles Hausen was accompanist for the club.

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Arthur Leigh Wood, a talented young pianist, who has pursued his studies under Maurice Aronson, the well-known pianist and instructor, made his professional debut December 13 at the Opera House in Youngstown, Ohio.

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Mr. Aronson places much faith in Mr. Wood's ability and predicts a brilliant future for him. On the occasion referred to, Mr. Wood played all of his selections from memory.

The Youngstown *Vindicator* speaks of Mr. Wood's playing in the most glowing terms of praise, while the Youngstown *Telegram* has this to say: "The playing of Mr. Wood was a revelation to even his most admiring and expectant friends. Truly this young artist has risen to the prominence of a master. Seated at the piano, with a skill that was hardly less than marvelous he swayed the emotions of his audience with the charm of music that throbbed and thrilled under the magic of his touch. As a whole the performance was brilliant and the memorizing wonderful. In execution Mr. Wood displayed a good mastery, every note being full, rounded and clearly evident. The touch was artistic and as strong or tender as the vagaries of the score required. In his manner Mr. Wood played without the least ostentation or display."

Mr. Wood has returned to Chicago and is again pursuing studies with Mr. Aronson; he will be heard in Chicago as the season advances.

Two beautiful and well trained voices are those of little Irene Briggs and Frederic Erickson. These children are only about twelve years of age, and yet have strong, clear, soprano voices adequate to fill the largest auditorium. Their voices are certainly well cultivated, although as yet they have had the advantage of less than two years' study.

At a private rehearsal little Irene sang "Sweet Zephyr," from Mozart's "Figaro," in Italian, and "Thou Brilliant Bird," by David, with an execution and tone production worthy of an older artist.

Master Frederic gave in Latin Dana's "Salve Regina," and the two little singers finally sang from memory a duet from Verdi's opera "Attila." They trilled with clearness of tone that is remarkable. Master Frederic's clear tone production of E above high C was given in a most satisfactory manner, and their method seems to give perfect ease in delivery. These are only two of a large class of children whose voices are being developed by Mrs. Mary M. Shedd.

The two little musicians are to be heard in the near future in concert. It is often said that the study of vocal music develops good health. Master Frederic Erickson two years ago was in most delicate health, with really no voice at all. The contrast at the present time in voice and physique is most gratifying.

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In the last issue of his magazine, *Music*, S. B. Mathews speaks of Mr. Aronson as follows: "Among the younger pianists and teachers of Chicago, perhaps scarcely any take their art more seriously or are more qualified to do so than Maurice Aronson. For several years Mr. Aronson taught in the late lamented Chicago Conservatory, in close association with Leopold Godowsky, with whom he was on terms of intimate friendship. In token of this Mr. Godowsky sent Mr. Aronson a most flattering testimonial upon the very eve of sailing for Europe. In this generous appreciation the great artist compliments Mr. Aronson upon the 'sound manner of playing,' 'thorough work in teaching,' and recommends his own pupils to go to Mr. Aronson for lessons during his own absence abroad. Praise beyond this is not necessary."

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Great interest was shown in the children's operetta, "The House that Jack Built," given for the children in the Studebaker Theatre, Fine Arts Building, Friday evening, December 21, and Saturday afternoon, December 22, the business details of which were in the hands of Messrs. Hannah & Hamlin. All the boxes were disposed of and the Studebaker packed at both of the performances.

Master Lloyd Simonson, the remarkable boy soprano, who recently made his bow to the Chicago public, interpreted the role of Jack—son of Mother Goose.

The music of this Mother Goose operetta is by Jessie L. Gaynor, words by Alice C. Riley. There were 150 children on the stage, beautiful music, dancing costumes and tableaux. Mrs. Laurence O'Neil Weakley came from St. Joseph, Mo., expressly to sing the solo, "The Man in the Moon."

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The last of the popular concerts given by Hannah & Hamlin in University Hall, Fine Arts Building, was so musically entertaining that it leaves a delightful feeling of cordiality for any work of theirs in that line for the future. These program concerts have in many ways been instructive and will be greatly missed. It is to be hoped that the originators have received sufficient financial support to induce them to attempt a similar session in the future. From the intelligence and size of the audiences at these afternoon musicals, the impression is at once received that the variety and kind of music presented was greatly appreciated.

At the sixth and last of these concerts, Mr. Kramer's violin selections, which are always given with such finished taste, and the sweetly sung soprano solos by Miss Gertrude Judd, proved the most charming features of the recital. Miss Judd, in spite of some trouble with her throat, gave Wekerlin's "Villanelle," in French; Grieg's "Sunshine Song" and Ruitrok's "Snow Flakes," without one badly produced tone to spoil the effect. Her voice throughout the whole range is well developed, has a quality unusually pleasing, and shows that it has had the very best cultivation in production and phrasing.

The programs which have been published from time to time have maintained a uniformly high grade, not only of music but of the performances. There seems to be a genuine regret that the series has terminated.

Bookings for the Hannah & Hamlin artists continue brisk, and among the latest are:

Charles W. Clark, baritone, will sing at Burlington, Ia., March 5.

George Hamlin returned from New Haven, Conn., where he sang in "The Messiah" for the Gounod Society.

Mabelle Crawford, the favorite contralto, was hurried to Milwaukee on Thursday morning to sing in "The Messiah" for the Arion Society, in place of Edith Evans-Scully, indisposed.

Charles W. Clark, the prominent baritone, scored a complete triumph in Minneapolis, December 5.

Sydney Biden, the well-known baritone, is singing in a recital at St. Louis this week, and, with William Middle-schulte, the organist, will give a recital in Chicago, Friday evening, December 21.

Gertrude Judd, soprano, and Leon Marx, violinist, will give a recital in Owosso, Mich., about January 20, the second of a series of three under the auspices of the Women's Club, of that city.

Sydney Biden, baritone, and Saide Prescott, pianist, gave a private recital at the home of Mrs. James Walsh, on Superior street, on December 15.

Frank King Clark, basso, sang in "The Messiah" at Oberlin, Ohio, on December 12 and 13, with the Oberlin Musical Union.

Holmes Cowper, the English tenor, has filled engagements as follows: Saginaw, Mich., December 12; Norwich, Canada, 14th; Montreal, Canada, 16th; Toronto, 18th; Woodstock, Ont., 19th, and Ingersoll, Ont., 20th. Mr. Cowper returned to Chicago December 24.

Sue Barrington Furbeck, contralto, goes to St. Louis, Mo., for "The Messiah" on December 27, in company with

Charles W. Clark and George Hamlin. Others of Mrs. Furbeck's dates are: Oak Park, Ill., January 8, and Chicago (Matheon Club), January 19.

The name of David L. Canmann, basso, who has been under the management of Hannah & Hamlin, has been erased from the list.

Albert Borroff, bass soloist at Sinai Temple, and whose voice has been attracting much attention of late, has been signed with Messrs. Hannah & Hamlin, and will hereafter be under their direction.

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On Friday evening at 8 o'clock at University Hall, Fine Arts Building, the Spiering Violin School gave the first of two orchestral concerts planned for this season. The class, now in its fifth season, under the direction of Mr. Spiering, gave the following interesting program in a most capable manner:

Overture, Fingal's Cave.....Mendelssohn
Violin Concerto (first movement).....Mendelssohn
Miss Caroline Gray.
Siegfried Idyll.....Wagner
Rondo Capriccioso.....Saint-Saëns
Miss Amy Jones.
Symphony in G minor.....Mozart

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The Handel and Haydn Society, of Boston, Mass., has engaged Glenn Hall, the tenor, for Gounod's "Redemption."

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Mrs. John W. Northrop, wife of the resident partner of the Emerson Piano Company, gave a most enjoyable box party to thirty-six ladies, the occasion being the Saturday afternoon performance of the opera "Martha," Studebaker Hall, Fine Arts Building.

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W. C. E. Seeboeck, of the Fine Arts Building, gave a piano recital, December 22, under the auspices of the Art Music Club, of Louisville.

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Mrs. Anne Spaunath, assisted by her pupils, gave a musical at her residence Monday, December 16. The program consisted of selections from Rubinstein, Nevin, Jensen, Meyer-Hellmund, Meyerbeer, Mozart, Handel, Bartlett and Fred Stevenson. She was assisted by Miss Warren Frank, Miss Newberger, Martin W. Hiffen, Mr. Waixel, Miss A. Leibert, J. Taylor, Miss Paula Lindrieker and Mrs. Waixel, accompanist.

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The many friends of Mrs. Reinhart thoroughly enjoyed the pleasure of meeting their hostess and each other at a reception given by her at the Auditorium. Mrs. Reinhart will be remembered as having played at the Paris Pavilion, and an item of interest to be added is that she is the only pianist whose musical education, entire, was received in America; and, furthermore, her instructor was W. H. Sherwood, of this city. Writing of Mr. Sherwood, or rather of his Musical Club, which holds a session every three weeks, one gleams much information and pleasure from the musical talks or lectures, and also from the classical selections given at these clubs by his advanced pupils.

The interpretation classes, of weekly occurrence, are decidedly convincing in the reminder—there is far more in the rendering of a composition than the technic.

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Miss Emma E. Clark was the piano soloist "Reciprocity Day" of the Every Wednesday Club last Thursday at the Vincennes clubhouse, giving the following numbers: Schubert's Impromptu, op. 90; Schubert-Liszt, "Hark,



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The announcement is made that in January the Thursday Ballard concerts, which were first given last spring and met with popular favor, are to be rendered again.

One request Strauss concert will be given in Central Music Hall, January 28.

Two recitals will be given in the same hall, occurring the evening of January 31 and afternoon of February 2, by Gabrilowitsch, the eminent Russian pianist.

An excellent afternoon concert was given last week in the North Side Turner Hall. An interesting program had been arranged by Carl Bunge, director. The soloists were Augusta Dartt, soprano, and Herman Wiesenbach, flutist. The orchestra selections included the Grieg "Peer Gynt" suite, Strauss waltzes and other popular pieces.

Stanley L. Cole, of Chicago, played several piano solos before the Choral Society, at La Grange, Ill. His numbers were well received and he was most heartily applauded.

Allen Spencer is giving a very successful series of historical lecture-recitals at the Academy of Our Lady, Longwood, Ill. In the first three programs he has played works of Daquin, Matheson, Buel, Durante, Bach, Händel, Scarlatti, Haydn, Mozart and Hummel, as well as many more. The recitals will continue each month during the remainder of the season.

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MISS DEMING'S School of Sight Singing, at Carnegie Hall, is filling a long felt need for many singers in New York. In these days it is absolutely necessary for singers to know how to read music readily if they expect to command positions of any value. Miss Deming believes that vocal music will never progress as it should until singers become musicians and learn to read music fluently.

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One of Madame Von Klenner's creditable pupils is Mrs. John L. Bonn, of Waterbury, Conn. This musician is not only an admirable interpreter, but she is meeting with very gratifying results in the capacity of vocal instructor.

Eleanor Cleaver.

AMONG the American singers who are winning laurels in Europe this season is Mme. Eleanor Cleaver, the contralto. Wherever this artist has appeared the musical public and critics have manifested a sincere interest in her singing. That she is no ordinary artist is evident from what the critics have written about her. Tuesday evening, December 4, Madame Cleaver gave a recital at St. James' Hall, W., London, with the following program:

Songs—
Nimm was dein ist.....Bach
Mein gläubiges Herz.....Bach
Die Pilgrime auf Mecca.....Gluck
Mme. Eleanor Cleaver.
Solo piano, Polonaise, F sharp minor, op. 44.....Chopin
Leonard Borwick.

Songs—
Sonntag.....Brahms
Verzagen.....Brahms
Sapphische Ode.....Brahms
Der Schmied.....Brahms
Mme. Eleanor Cleaver.

Solo piano—
Etude, op. 104, No. 1, E flat minor.....Mendelssohn
Lied ohne Worte, Book 2, No. 5, D major.....Mendelssohn
Caprice in E flat.....Paganini-Liszt
Leonard Borwick.

Songs—
Ah, se tu dormi (Romeo et Julietta).....Vaccari
Amarilli.....Caccini
Dis-moi que tu m'aimes.....Hess
Obstination.....De Fontenailles
A toi.....Bemberg
Mme. Eleanor Cleaver.

Songs—
The Rosary.....Nevin
You and I (Cradle Song).....Liza Lehmann
Where Blooms the Rose.....Clayton-Johns
I Cannot Help Loving Thee.....Clayton-Johns
Mme. Eleanor Cleaver.

Subjoined are extracts of criticisms from the London papers:

A vocal recital was given yesterday evening by Mme. Eleanor Cleaver at St. James' Hall. The program was of a high-class character, including four songs by Brahms, in which it was once again proved that if the master could soar into heights so lofty that it was sometimes difficult to follow him, he could also at will bend his genius to the composition of lyrics as simple as they are charming. The examples introduced last night were the "Sapphische Ode," "Sonntag," "Verzagen" and "Der Schmied." The first set of vocal items were also interesting, from the point of musical value, being two airs, not too frequently heard, by Bach, and "Die Pilgrime auf Mecca," by Gluck. In all that she undertook Mme. Eleanor Cleaver proved herself a thorough artist and complete mistress of her resources. The possessor of an agreeable mezzo-soprano voice and evident artistic intuition, the recital giver gave absolute satisfaction to her audience, which was fairly numerous.—The Standard, December 5, 1900.

Mme. Eleanor Cleaver, an American contralto, who, like so many of her musical countrywomen, seeks to establish herself in England as a concert singer, gave a recital in St. James' Hall on Tuesday evening. Madame Cleaver's program on Tuesday included no fewer than sixteen songs, various in nationality, character and date. They were chosen from Bach, Gluck, Brahms, Vaccari, Bemberg, Caccini, Liza Lehmann and others, and, as far as they went, fairly tested the powers of the debutante. But the newcomer must take a wider range before her value in this country can be estimated, particularly must we know the nature and extent of her qualifications in oratorio. That the artist has begun well is certain. Her voice, of fair power and quality, lends itself easily to the feeling which plainly animates her. She has an excellent style, broad and, when necessary, reposeful. There are neither tricks nor affectations, and the audience appeared to recognize the presence of an artist.—The Daily Telegraph, December 6, 1900.

Mme. Eleanor Cleaver, an American vocalist, gave a successful recital at the St. James' Hall on Tuesday evening. This lady, who possesses an excellent mezzo-soprano voice, displayed considerable taste in her rendering of four Lieder by Brahms and other songs. Madame Cleaver, who, we understand, intends to reside in London, will doubtless take a good position among concert vocalists.—Morning Post, December 6, 1900.

Among the numerous persons who have given concerts this week one newcomer stands out so marked that it is a pleasure to be able to speak in words of unqualified praise of her performance. The artist in question is Mme. Eleanor Cleaver, who gave a vocal recital last Tuesday evening. This lady possesses a mezzo-soprano voice of excellent quality, and she sings in a refined, artistic and truly sympathetic manner. Nothing could be better than her program; it was so unhackneyed, and so unlike the usual run of vocal recitals. As a rule, either they are all Brahms and his imitators, or else they are full of silly modern concoctions, full of sentiment and drivel. There was neither of the above characteristics about Madame Cleaver's concert. Her selection showed great taste. Songs by Gluck, Hess, Fontenailles, Bemberg, Lehmann, Nevin and Clayton Johns were given with admirable expression, and two airs by Bach, with organ accompaniment, were charmingly sung, as, indeed, were a group of four songs by Brahms, which opened the program.—Illustrated Sporting and Dramatic News, December 12, 1900.

Mme. Eleanor Cleaver, an American contralto who has studied in France and Germany, also created a favorable impression at St. James' Hall on Tuesday. Her voice is of resonant timbre and pleasing quality, and she sings with considerable breadth and distinction of style. In oratorio Madame Cleaver should do well.—Sunday Times, December 9, 1900.

Of new singers Mme. Eleanor Cleaver, who gave a recital at St. James' Hall on Tuesday night, deserves very special mention. Her singing throughout was exceedingly artistic and her intonation was of unvarying excellence.—Speaker, December 12, 1900.

A concert was given at St. James' Hall on Tuesday night by Mme. Eleanor Cleaver, who is the possessor of an exceedingly fine contralto voice. She elected to be heard in an admirably chosen selection of songs, and she is especially to be commended for bringing forward the beautiful "Murre Nicht," from Bach's cantata, "Nimm was dein ist," of which she gave a fine performance. "Mein gläubiges Herz," which, of course, she sang in a transposed key, she took rather slower than is usual, thereby depriving it of some of its character; but she gave a most delicate and charming performance of Gluck's "Die Pilgrime auf Mecca." She was also heard to considerable advantage in a group of songs by Brahms, which she gave in a most artistic manner, especially the "Sapphische Ode" and "Der Schmied."—Times, December 6, 1900.

In the evening St. James' Hall was well attended when Mme. Eleanor Cleaver gave a recital, assisted by Leonard Borwick. The principal item of a fine program was the interpretation by the vocalist of songs by Bach and Brahms, the former, "Murre Nicht-Lieber Christ," "Amarilli" and "Mein gläubiges Herz," calling for special praise. Songs by Gluck, Hess, H. de Fontenailles and Bemberg followed, but perhaps the most pleasing feature was a number of songs in English, notably "The Rosary," "Where Blooms the Rose" and "I Cannot Help Loving Thee," with which the concert concluded, and in which the concert-giver's fine voice was heard to great advantage.—Whitehall Review, December 12, 1900.

Mme. Eleanor Cleaver, who gave a vocal recital on Tuesday, possesses a very agreeable voice, which she turned to excellent account in a number of well chosen songs. Such noble compositions as Bach's "Nimm was dein ist" and "Mein gläubiges Herz" are heard so seldom in the concert room that it was delightful to find them included in Madame Cleaver's program, and more pleasing still to hear them sung with such charm and feeling. The employing of an organ accompaniment, excellently played by Stuart Archer, to these particular songs was also to be commended. Other songs in the program included a group by Brahms, in which Madame Cleaver was likewise heard to capital effect; the exquisite "Sapphische Ode" and that most captivating of forgoing songs, "Der Schmied," were perhaps her happiest efforts, while Leonard Borwick's piano solos were of course acceptable as usual.—Westminster Gazette, December 12, 1900.

A remarkably successful début was made on Tuesday evening by Mme. Eleanor Cleaver, an American contralto, who gave a concert at St. James' Hall. Madame Cleaver's voice is rich and sonorous in quality, particularly in the lower register, and she uses it like a thorough artist, her mezzo voice being exceptionally good. Her choice of songs was first rate, and she did complete justice to the two beautiful Bach airs which came first in her program, as well as to a charming little song from Gluck's "Pilgrime auf Mecca," which used to be very popular in this country some fifty years ago under the title "The Flower That Smiles To-day." Her ability as a vocalist is a thing beyond question. She was assisted by Leonard Borwick, who gave a good performance of one of Chopin's polonaises and other pieces.—The Daily Graphic, December 6, 1900.



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ST. LOUIS, December 21, 1900.

WE were able to say last week that it had been a most interesting and entertaining week from a musical standpoint, but the other extreme must be employed this week. There have been no concerts of any importance any night during the week, and the only musical events have been the Castle Square Opera Company's "Il Trovatore" and Alfred G. Robyn's recital on Sunday afternoon.

The musicians of the city are mostly employed in getting ready for Christmas music, and have little time for entertaining the public. Some of the church choir programs will be very elaborate. Especially fine numbers will be sung by the Second Baptist Church choir, under the direction of Charles Humphrey; by the St. Peter's Church choir, under Charles Galloway's direction; First Presbyterian choir, under Homer Moore's direction; Holy Communion choir, under Alfred G. Robyn, and St. Xavier's, under Alexander Henneman. Mr. Galloway has recently added to his choir Albert Leon Pellaton, who possesses one of the most phenomenal baritone-bass voices heard in this city for some time. Mr. Pellaton's voice is enormous, tremendous! An accompaniment on the full organ does not seem to trouble him in the least, for above all the blare of the organ his great tones stand out clear and distinct. His voice is very beautiful and dignified in quality, and he has a great future ahead of him.

◆ ◆ ◆

The Castle Square Opera Company have given "Il Trovatore" this week to crowded houses. The next opera is "Erminie," to be given during Christmas week.

◆ ◆ ◆

Alfred G. Robyn's last Sunday afternoon concert was unusually good and the increased number of people present over the previous Sunday showed that the public thought so too. Mr. Robyn was assisted on this occasion by Miss Jeanette MacClanahan, soprano; Mrs. Nellie Allen von Hessenbruch, pianist, and Miss Alice Layat, violinist. Miss MacClanahan's singing of the "Jewel Song" from "Faust" was especially noticeable and showed the excellent technique that has been acquired by this young singer. She was also very effective in "A Summer Night," by Goring Thomas, and "Spring Song," by Hyles.

Mrs. Von Hessenbruch is a pianist of very great attainments and very fine temperament. She was born in Jerseyville, Ill., and from early childhood studied piano music. After she came to St. Louis she made rapid progress

studying under Prof. Marcus Epstein at the Beethoven Conservatory, winning finally the gold medal of that institution. Later she studied four years in Europe under the guidance of such teachers as Zwintscher, of Leipzig, and Barth, of Berlin. Her playing shows the most careful study and the most painstaking and thoughtful practice. Her numbers were a duet with Mr. Robyn, "Norma," by Thalberg; Liszt's Second Rhapsody, and a group consisting of "Tarantelle," Mills; "Schattentanz," MacDowell; Rondo Chromatique, Barnekav. The duet was splendid, and Mrs. Hessenbruch's performance of the Second Rhapsody was worthy of the highest praise.

Miss Alice Layat is a young violinist who has very recently come to the city. She has studied long and faithfully in Paris, and her talent and industry won for her several gold medals from the Conservatory. She plays with excellent finish and her art is very acceptable. Her numbers were "Morceau Concertante," Gouvert, and "La Gracieuse," Baghe, both of which were rendered in splendid fashion.

ROCKWELL S. BRANK.

Beresford in Ohio.

BELOW are some recent press notices of the singing of the famous basso during his late concert tour in the West. There is hardly a singer on the concert stage at present who has made himself a greater favorite with his audiences than this Boston artist.

To speak of old favorites first, Mr. Beresford's resonant and powerful voice seems to have gained even since his last appearance here. He declaimed with noble dignity "Cæsar's Lament," from Handel's half-forgotten opera "Scipio." His second number, "The Muletier of Tarragona," by Herison, a composition of small intrinsic musical value, was made impressive by Mr. Beresford's heavy voice and perfect vocalization. He was loudly encored and gave the greatest pleasure of the evening by his rendition of "The Refractory Monk," a rich piece of humorous description.—Columbus (Ohio) Dispatch.

Beresford's fine baritone won him great applause.—Lima (Ohio) Republican.

Arthur Beresford, the celebrated basso, made a splendid impression and was several times recalled.—Dayton (Ohio) Daily News.

Arthur Beresford, the English bass baritone, was well received. He has a voice of great power and at the same time has richness and beauty of tone.—Greensburg (Pa.) Tribune.

Miss Frances Mosby, dramatic mezzo-soprano, of New York, left last week for her home in Memphis, Tenn., where she will appear at a number of concerts.

Earl Gulick's Pittsburg Success.

EARL GULICK, the talented boy soprano, met with big success in Pittsburg recently:

The twenty-third season of the Mozart Club began last night. The club's ninety-first concert at Carnegie Hall was the opening event of the new season. In this concert the club has set a high standard for the remainder of its season, and if it be maintained it requires no great power of augury to prophesy the most successful year of the organization, artistically at least. The program last night included Earl Gulick, the much heralded boy soprano, who made his first appearance in Pittsburg. Assisted by the Mozart Club chorus, he sang Mendelssohn's motet, "Hear My Prayer," and after an encore also gave Handel's "Angels Ever Bright and Fair," with organ accompaniment by Charles Boyd. The audience was one that should have made the Mozart Club proud of its clientele. The hall was filled—first floor, balcony and gallery. The audience was an enthusiastic one, punctuating the work of Master Gulick, and also the rendition of "The Crusaders" frequently. The youthful soprano made a hit that hasn't been surpassed in Carnegie Hall. His very appearance begat him an ovation. He captivated the fancy of his audience in a knickerbocker evening dress, and one side of his coat was glitteringly decorated with medals. His voice makes him worthy of the honor. The purity of his tone and the vastness of his range, together with the unexpected vocal intelligence, are the most remarkable things about his great gift. After finishing the Mendelssohn number the recalls were acknowledged by a quaint little bow several times repeated, but finally an encore was given in "Oh, for the Wings of a Dove."—Pittsburg Dispatch, November 21, 1900.

Particular interest was awakened in the first part by the singing of Earl Gulick. The rendition of the numbers was not in the least strained, every note being sung with a masterful ease. His voice is a pure soprano, sweet and accurate, without a suggestion of falsetto tones. He has had excellent training, and the most favorable criticism of his performance was heard on all sides.—Pittsburg Daily News.

This was the first appearance of Earl Gulick in Pittsburg, and he received an ovation. The youthful soprano made a great hit. He has a voice of unusual beauty.—Pittsburg Leader.

The Mozart Club had an excellent drawing card last evening in Earl Gulick, who opened the program with Mendelssohn's "Hear My Prayer," with the full chorus of the Mozart Club, and accompanied by the Pittsburg Symphony Orchestra. The young vocalist sang in a clear, resonant voice, without a particle of effort or affectation, and was evidently accustomed to the storm of applause which followed his rendition.—Pittsburg Post.

The following are from the New Haven papers relative to Earl Gulick's singing there:

Out of the clouds and storm Master Gulick's voice sounded like that of an angel at yesterday's recital. He is a thorough boy, with the exception of his perfect ease of bearing. The exquisite purity of his voice asserted itself, and although he had won his audience long before, in the last song he held them captive. I cannot remember a more perfect interpretation of the old "Angels Ever Bright and Fair" than this child gives it. He made a new and perfect thing of it, discovered in it new beauties for his listeners, sang into all the sweetness and beauty of an innate musical intelligence, brought to a high state of cultivation, and the charm of it was that it seemed spontaneous and without a suggestion of simulated or carefully rehearsed emotion. Master Gulick's voice possesses all the sweetness of a boy's voice, but it has more warmth and magnetism than is usual. Its range at present is marvelous, and the low tones are full and vibrating. In the audience and going to the vestry room to congratulate the young singer and his mother was the famous composer, Ethelbert Nevin.—Leader, New Haven.

The last organ recital by Harry E. Woodstock took place yesterday. The particular attraction was the New York soloist, Earl Gulick. Boy sopranos, at least good ones, are something of a rarity, and as Master Gulick is blessed with a wonderful voice of remarkable purity, his career has been notable. He reflects in a marked degree the artistic traits of his teacher, Francis Fischer Powers, of New York. His intelligence has made him an apt pupil, and in style, phrasing and expression he suggests a much older head. His solos last night apparently delighted the large audience. The purity and sympathetic quality of his voice were finely displayed in Adam's "Cantique de Noel" and in the duet with the tenor, Mr. Woodstock, from "The Daughter of Jairus." His "Hush, My Little One," by Beviniani, was rendered with finished grace and artistic delicacy.—New Haven Evening Register.

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MONTAGUE CHESTER, the general business representative of THE MUSICAL COURIER in Great Britain and Europe, reached England on the steamer New York last Wednesday. His headquarters are at the Hotel Cecil, London.

HOW strange must it all appear to the cultured musician of this community when he finds Walter Damrosch conducting the opera here while a conductor like Emil Paur is idle! Can there be any greater irony?

CORRESPONDENTS of the *Sun* are still worrying over the condition of our theatre music. We editorially washed our hands of this subject years ago. There will be no reform in the condition of theatre music until our theatrical audiences are of a more cultivated order; and that will never be so long as commercial managers purvey to the vulgarest tastes. If the majority of the newspapers in New York city are "yellow," what are its theatres? Lurid saffron!

THIS is from an exchange: "Prof. Hans Tietgen is reported to have discovered plants which are sensitive to music. One of them is said to unfold its leaves at the sound of a melody, but to close them at once if discords are played. Music, it is further stated, stimulates the growth of certain varieties."

Darwin discovered the above half a century since, when he played the bassoon close to the cotyledons of a plant. And yet the learned *messire* Lombroso seems disposed to make mock of this experiment, by no means a "fool's" one.

TO settle a bet between several musical amateurs we are asked to answer the question: What is the difference between classical and romantic music? It is easily done, if one sticks to the pedantic formulæ; but not so easy in these days of the Higher Musical Criticism, which postulates that every dead classicist was once a live romantic. To be brief, what is dead is not always a classic, and a man may become one while he is still alive. Witness the case of Beethoven. Yet Beethoven is a romantic, who adhered more or less to classical forms. Roughly stated, a classical composer is one who writes music in which pure formal beauty and symmetry prevail; the romantic composer makes his own form, preferring to be governed by his individual fancy, wheresoever it may lead him. Bach, Haydn, Händel, Mozart, Beethoven and Mendelssohn are classics according to this latter scheme, while Schubert, Schumann, Weber, Chopin, Wagner, Rubinstein and the rest are romantics. And as time rolls on they, too, will become classics, are indeed classics now; but not in the scholastic sense. Our subscriber wins his wager.

YES, by all means, let us have subsidies for our music schools. As we are a "world power," and as all the "world powers" have subsidized and subventioned conservatories, academies and the like, we must follow the glorious example. Let us subsidize Mr. Grau and the Metropolitan Opera House and import high-priced artists, whatever they may cost us. America is the home of the free and the refuge of the oppressed, and artists who cannot get an engagement elsewhere may be assured of receiving salaries beyond the dreams of avarice in this wealthy land. But, first of all, let us have a subsidized conservatory, with branches everywhere, and with as many foreign teachers as cannot find pupils at home. There are plenty of such vocal and instrumental professors, for they all are professors, to pick from. It may be objected that we have many excellent music schools

already which have been established by friends of music, and which, through years of discouragement and financial troubles, have struggled to do their duty faithfully. It may be true that the friends and teachers in these institutions have spent time and money in building up these institutions. What of that? Let them recognize that they have wasted both time and money, and take a back seat, or go play in the Waldorf-Astoria or Billy McGlory's hall, when the subsidized conservatory and its branches are in full working order.

There is no doubt that we are rich enough to subsidize anything handsomely, but it may be remarked, as a trivial detail, that amid all the talk of subventions there is not a word about any compensation for the unfortunates who will be "subsidized" out of existence. Let us cry with M. Vincent d'Indy, "Down with particularism, that unwholesome fruit of Protestantism," and as for making a living by teaching, let us quote the same composer and "leave that business to those who encumber music since it became capable of being an 'affair.'" By all means let us have a lot of subsidies, and forever crush "the school which has retarded the march of art during a great part of the nineteenth century." What glory to graduate from a subsidized school and take a prize offered by the Government! Yet a prize at the Paris Conservatory has been described as an "official consecration of mediocrity," and it has been pointed out that, granting the college-like intercourse of pupils in a large institution may be stimulating, yet in many cases it is dangerous to bright, fresh talents.

But then, what boodles there would be in the plan!

BROOKLYN INSTITUTE MEMBERSHIP.

DOUBTLESS bewildered by the account of the Brooklyn Institute concerts at bargain prices published in THE MUSICAL COURIER last week, the vision of some of our composers and proofreaders was affected, and thus the word "cheaper," as applied to the "charter" members, managed to slip into the editorial. It was the "charter" members of the music department, or rather some of them, who resigned. It was some of the "cheaper" members who remained, and who are most certainly responsible for the chaotic conditions which exist to-day.

As we inferred last week, the purpose of an institution like the Brooklyn Institute of Arts and Sciences is a good one. The founders sincerely hoped to benefit mankind. If laboring men and the mechanic class were the people who availed themselves of the so-called advantages offered by membership in the Institute our voice would not be raised against the system of cheap concerts and free lectures. It is not the masses of small wage earners, however, who belong to the Institute. The membership list, some 6,000 to 7,000 names, is composed mainly of the well-to-do middle class and the rich families of Brooklyn. The incomes of these members range from \$3,000 to \$100,000 annually. If we could afford the space, or the circumstances warranted it, we could append here a list of names of men and women that would astonish the residents of Manhattan, who somehow could never quite fathom the "Brooklyn way" of doing things.

The Abbotts, the Bergens, the Thallons, the Schierens, the Battermans, the Abrahams, the Bensons, the Bartletts, the Rothschilds, the Gibbes, the Baileys, the Healeys, the Andersons, the Bells, the Adames, the Chittendens, the Cullens, the Halls, the Boodyes, the Browers, and hundreds of other prominent Brooklyn families, are included in the published list of the Brooklyn Institute membership. These are the people who reside in brownstone houses, own country homes, go to Europe and send their sons to college, and in all that

they do give the impression that they are wealthy or enjoy large incomes.

Why should an institution exist to provide intellectual or artistic entertainment at bargain prices for this class of citizens? Many of these men and women probably never gave the matter serious thought. Invited to join the Institute, they complied, thinking that by doing so they were assisting a good work. Now what will these same good citizens think when they learn that the Brooklyn Institute has destroyed the very idea that induced them to enroll their names upon the membership register? How will these good people feel when they realize that it is impossible for musician, manager, reciter or lecturer, local or from the outside, to undertake even one concert or entertainment in Brooklyn and pay expenses? Gradually the entertainment annex to the Brooklyn Institute has grown until to-day it is recognized, especially among musicians, as an aggressive and art killing monopoly.

As THE MUSICAL COURIER advised last week, there is but one way to correct a blundering and stupid policy, and that is to reorganize. The music department particularly requires a thorough house cleaning and a live, wide awake man as manager; one who has the physical power to eject, if necessary, the stupid, meddlesome and self-seeking committeemen who are trying to run the concerts. Who is responsible for the gross impertinence which invites artists of international reputation to come over to Association Hall and sing or play before a self-appointed committee?

What do most of these committee members know about music? Some of them learned the A, B, C's of music selling sheet music in a Fulton street store, and some of the committee ladies, Heaven bless 'em, must have picked up their knowledge in the old time ladies' seminary. It is all a fearful farce, these star chamber trials of artists who apply for an engagement in Brooklyn by the Brooklyn Institute. There are musicians on the Board who will not hesitate to admit the truth concerning the treatment and engagement of artists. To quote the late lamented Tweed: "What are the honest men in the music department going to do about it?"

NATIONAL HYMNS.

IN the intercourse of modern states national hymns, the resonant banners of nations, play a very important part, and Hermann Abert has written an interesting article on the subject. While the heraldic bearings of nations—the double eagle of the Holy Roman Empire, the lilies of France, the lion of Scotland, the leopards of England—have come down from the Middle Ages, the national airs are the product of later days. In the Middle Ages nationality in the modern sense of the word was unknown, and it required deep, wide-spreading feelings of a wild, political epoch before the voice of the people in the progress of years assumed a conventional musical and poetic form. The value of these national airs from an artistic point of view may be passed by; the authors, so far as known, were of the third or fourth rank, leaving out Haydn, and we find in the lists of the composers men of all ranks, from the village schoolmaster to the statesman. Nay, in this century, in the stormy twenties, Dom Pedro IV. of Portugal celebrated the constitution by his "Hymno da Carta."

Folksongs and national airs are very widely separated. In the former the soul of the folk speaks; in the latter there is either some colorless sense of patriotic contents or some result of a definite politic event. A folksong may put on a dress uniform and parade as a national air, and, contrariwise, a national hymn may appear as a folksong, but these are exceptions. The most striking difference between them is that in the case of the

national airs we know in most cases the names of the authors and the date of their origin. A still more remarkable difference is pointed out by Dr. Abert, namely, that in national airs there is not, either poetically or musically, any outspoken national color; they are colorless bits of international jargon. In fact, very often one people has borrowed its national air from another.

Historically it is of interest to note that the northern countries of Teutonic blood—the Dutch, the Scandinavian, and, before all, the English—first produced national airs, while Germany has borrowed from them or supplied the want as best it might.

In England, then, the great political and economic evolution produced two airs, one of which has gained a firm footing in continental Europe, "Rule Britannia" and "God Save the King." The former, a national song rather than a national air, was, as is well known, written by Dr. Arne, and first performed August 1, 1740, and is as popular to-day as ever. But the best known of all national airs is "God Save the King," around which a whole literature has gathered. According to the investigations of Chrysander, the safest conclusion is that it was written by Henry Carey in the spring of 1743. It is astonishing, Dr. Abert remarks, what a part this tune has played in the world. It has been adopted by the German cousins of the English ("Heil dir in Siegeskranz"), and we may thank it for inspiring Haydn's "God Preserve the Emperor Francis," the crown of all national airs.

Older, however, than the two English airs is the Netherlands "Wilhelmus van Nassouwen," a real folksong from the time of the struggle with Spain. The author of the words is supposed to be Marnix van St. Aldegonde, the leader of the "Beggars," but the tune is first found in the "Gedenck-clanck" of Adrianus Valerius.

Now, coming to the Danish air, best known to us by Longfellow's translation, "King Christian Stood by the Lofty Mast," this, like "Rule Britannia," came from a singspiel, "Die Fischer" (music by J. Hartmann), performed for the first time January 31, 1780, in Copenhagen.

Sweden has no important national air, in spite of all the prizes that have been offered. As a substitute the so-called "Konigslid," by Otto Lindlott, is sung.

Norway has no national air, and the music written to some of Bjornsen's texts is commonplace, with no trace of the northern character, and with indifferent melodies, never anything but conventional.

On the continent of Europe, taking the two great German states, only one, the Hapsburg Monarchy, has a real national hymn. In the year 1797 Joseph Haydn composed to the words of Lorenz Leop. Hanschka the air "Gott erhalte Franz der Kaiser." It has made the Kaiser Franz immortal, and let it be here remarked as a curious historical fact that he was the last human being entitled to call himself Kaiser. He was the last Kaiser of the Holy Roman Empire. What is a Kaiser der Deutschen or a Kaiser von Oestrich? Where is the "Cæsar semper Augustus, Mehrer des Reiches"? But, as a great poet sings:

Leave princes' affairs undescanted upon,
And look to the matters that stands us upon,

And the matter that "stands us upon" (perfectly authentic English, my masters) is national airs.

Prussia, although its greatest king was addicted to the habit of playing the flute, produced nothing like a national air till in 1830 A. H. Neuthardt composed, to Thiersch's words, the well-known "Ich bin ein Preusse." Ever since the war of liberation from the Napoleonic system Germany has been dimly and dumbly struggling for unity. In 1841 Hoffmann von Fallersleben wrote the words of "Deutschland, Deutschland uber Alles." The tune is a melody of Haydn's. Even then, in 1841, the

ghost of the Holy Roman Empire on the banks of the Danube still haunted men's minds; has it been transferred to the banks of the Spree? Strangely enough, a year before Hoffmann's poem there was written by a young Schwabian the words of the "Wacht am Rhein." Becker had previously written his Rheinlied:

Sie sollen ihn nicht haben
Den freien Deutschen Rhein,

and Alfred de Musset had replied:

Nous l'avons eu, votre Rhin Allemand.

but Schenckenberger's "Wacht" was long neglected, although various tunes had been written for it, till the air of Carl Wilhelms, March 14, 1854, attracted general attention. Its history since 1870 need not be recorded.

The official air of Germany is the "Heil dir im Siegerkranz," that is, the air of "God Save the King," by Carey. The words were suggested by a Dane, Heinr. Harries, who published his poem at Flensburg, June 27, 1790. Then came B. G. Schamacher, who worked over Harries' verses, and December 17, 1723, published them as a Berliner Volkslied. "So," cries aloud Dr. Abert, "our German national hymn, sung with such enthusiastic patriotism, is a queer mixture" of all kinds of nationalities. It may be added that Switzerland, too, has taken a whack at Carey's tune, and in 1830 Professor Wyss wrote some verses of a very rhetorical style, but the Swiss have not taken kindly to it. In fact, Switzerland, with its three languages, can hardly expect to be blessed with a national air. The "Ranz des Vaches" will hardly appeal to a native of Uri or to the peasant of Lugano or the Engadine.

If we turn from the Teutonic nations to the Latin, or, as is more appropriate, the Roman or Romanic nations, we find a very different condition of affairs. The former are conservative to excess, the latter revolutionary, eloquent of the political fortunes of the people. The "Marseillaise," that song of songs of all revolutions, has a strange history.

It is not the creation of a fanatic republican, designed to rouse the people, but the work of an anti-republican officer, a war song for the army about to cross the Rhine to meet the Austrians. This "chant de guerre de l'armée du Rhin" was first performed April 29, in the city of Strassburg. It then became a revolutionary hymn while its author, Rouget de l'Isle, was a royalist fugitive in Alsace. Who was the composer of the music? The latest researches show that the air is the first number of a kind of oratorio by J. B. Grison, written for a fragment out of Racine's "Esther" before 1787. Originally a simple war song, it became the cry of revolt against throne and altar, then the hymn of the republic; now, by the lapse of years, the international melody of the proletariat.

Another stormy period produced the Belgian "Brabanconne," written to celebrate the downfall of the House of Orange. The music was written in 1830 by Campenhout, the present text by Charles Rogier.

The other Latin or Romantic nations have not given birth to national hymns, but, with the exception of Portugal, already mentioned, confine themselves to instrumental pieces. Such is the Italian "Marcia Reale," composed by Gabetti in 1834; such is the Spanish "Marcha Real." This was originally a French melody, introduced into Spain by Philip V. under the title of "Marcha Granadera," and arranged by order of Charles III. in the style of the Prussian marches of Frederick the Great. Since then it is the official national air, but is used, too, in church during the celebration of mass.

Roumania started modestly in life with a "March at the Reception of the Prince," written by Hubsch, a German, and it received a befitting text when the prince became a king. Turkey, too, is content with an instrumental march, the "Hamidie March,"

written in European style by the Egyptian Nedjib Pacha.

Among the Slavonic nations Russia stands first with its famous "Boje Tsare Krani" ("God Preserve the Czar"), by Tschaiakowsky and Lvoff, in 1833. Poland, during her long agony, uttered a series of plaintive cries against the annihilation of her independence, but not till 1797 did she find her Marseillaise, in the "Dombrowski Mazurka" of General Wybicki, the hymn of all patriots. Since then two other national songs have been written, of which the one composed by Nikorowicz, in 1863, is generally recognized to-day as Poland's national hymn.

The Slav states of the Balkan peninsula have little interest, but the Greek hymn by Solomos and Manzaros, originally a "Hymn to Liberty," has been made, under King George, the official national hymn.

Leaving Europe Dr. Abert lands in North America, and these United States. What he says about us and our national hymns rather shatters one's confidence in the profundity of his researches and his knowledge of our people. He starts out by telling us that "the true musical portrait (porträt) of the American citizen is indisputably 'Yankee Doodle.'" The melody is said (soll) to have been originally a war song of the time of Cromwell, but we are not informed whether it was popular with Prince Rupert's cavaliers or the psalm singers of Praise God Barebones. Dr. Abert adds that the colonists sang it in derision of the English, and it contributed to the revolutionary feeling against England. Then it became a symbol of liberty, and after the surrender of Yorktown it became so popular as to give the Americans themselves the name of Yankees. We would advise the doctor not to call a gentleman from South Carolina or Kentucky a Yankee, nor even a good New Yorker. The author of the words was Dr. Shackburgh, a regimental surgeon. "The Star Spangled Banner," we are told once more, is the English glee, "Anacreon in Heaven," by Dr. Arnold, that was adopted by the Freemasons, and to which words were written by Sir Francis Scott Key. In general it may be said of Dr. Abert's proflusions on our national airs that "what is new is not true, and what is true is not new."

The Mexican national air is musically the most interesting. The composer was Jaime Nuno, the words by Gonzalez Becanegro, and it was first performed September 16, 1855. The Venezuelan hymn, "Gloria al bravo pueblo" (1814), is devoid of all interest, and so are those of the other South American States, except that of the Argentine Republic. It was written by Jose Blas Parera, in 1814, for solo and chorus; it begins with a highly pathetic instrumental introduction, followed by nine long strophes for solo, all about "gloriosa nacion" and "libertad," and followed by a refrain—"sean eternos los laureles." Altogether it is like a piece of old Italian opera.

Africa can boast of the Boer hymn, the only national air composed by a woman, Catherine Felicie von Rees, an operetta composer, by the order of President Burghers of the Transvaal, in 1875, and adopted by the Volksraad officially.

In Asia, Persia had its hymn written by a Frenchman, General Lemaire; it is a European revision of a native air. Similar to it is the march-like air of Siam.

The Japanese hymn, on the other hand, is highly interesting from its combination of all national and up to date modern elements. The words, written about 900 A. D., begin in genuine Oriental exuberance—"The Imperial house, may it flourish eternally, till the pebbles in the stream become moss covered rock." The melody, by Hayaski (1880), is in the pentatonic scale, and resists stoutly European harmonization. The revision of it by the Prussian Eckert is only a clever attempt.

OPERA DISCUSSION.

AMONG the bright papers of the West one of the best known is the *Bee*, of busy Omaha, and Thomas J. Kelly is the music man of the paper. In its issue of December 16 the music man tells us these things:

The operatic problem is growing more and more difficult of solution, and when solved it is not unlikely that the task will be performed by the people of the great Middle West. Not the least tangible proof of this assertion is the reception accorded to Mr. Grau and his combination of suns, moons and stars, with their following of pretentious calcium lights, in the recent tour of the Metropolitan Grand Opera Company. The company is one of the best on record, but there is, strange to say, a good sprinkling of "has-beens" and "would-bes" which mars productions of otherwise sterling merit. The prices paid to the stars are beyond human comprehension and are only to be had in the United States, where, to many people, "What does it cost?" is of more moment in determining value than "What is it worth?"

There are scores of really excellent singers who are singing for \$120 per night, and the fact that others are, in proportion, worth ten times that amount is not seriously accepted by many who are perhaps capable of judging. "Star" values are inflated, and they will continue to be so until the people in other places do as the honest, sincere and independent Middle West has done—place the ban of their displeasure and disapproval upon fictitious values—which fact Mr. Grau and others have learned to their cost.

Furthermore, present conditions will obtain as long as the American people demand that every artist shall be branded with the European hall mark. I do not wish to be construed as advancing anti-imperialistic theories, nor do I want to be dubbed a "jingo," but the cold, stubborn fact remains, frozen hard as Klondike real estate, that we are not ourselves, that we have not sufficient faith in ourselves, that we do not believe in our own resources in matters musical. The same spirit which has characterized the pioneers of the present mercantile supremacy of this country must become evident in the pioneers of the future musical supremacy. Western commerce and Western real estate and Western investment have had their days of inflation. But they have passed in most instances, and in the rest they are passing. So will it be of musical history.

People have asked, over and over, the question: "Why are we charged so much for the privilege of hearing grand opera?" Only one answer remains: "Because it costs so much." Getting down to solid facts, we come to the payroll in the manager's office, and there we discover the real reason, viz., the cost of the stars. America must have real Italians (non-resident) to sing Italian operas, real Germans (non-resident) to sing German operas, and real Frenchmen (non-resident) to sing French operas, and as for translations, or original librettos, perish the thought—we will hasten to hiss them off the hustings.

During the first week of grand opera here—just passed—there was a small outside support; we mean apart from the subscription and the boxholders. The "stars" are not even drawing, and Mr. Grau must arrange those terrifically expensive "star casts" to secure large attendance. From the "stars" to the "star casts" was one step only. After the "star casts" have had their novelty worn away we may get the "double star cast"; that is, one "star cast" in one act and then for the next act a different "star cast," or the same act repeated with a different "star cast." It is not a question of music, and not even a question of opera. As Mr. Kelly says, it is not "What is it worth?"; it is, "What does it cost?" and the more it is advertised as costing more the more will the public appetite be whetted to see the show.

All this is not the fault of Mr. Grau; it is not the fault of the composers, as we all know; it is not the fault of the overpaid foreign opera singers, who are simply swamping and bankrupting the local and American concert artist and the American manager. It is the fault of the system, which is the same system that destroyed and broke Maretzek, Neuendorff, Mapleson, De Vivo, Chizola, Abbey, Schoeffel & Grau and others who dabbled in it.

Whether Mr. Grau can ever change it or whether he will again become a victim of its viciousness is not for us to say, but we do say that if he does not succeed in making this star system of foreign opera a permanent success here the American

musical world will be under everlasting obligations to him.

The leading star of the company this season, Jean de Reszké, will, in all probability, draw the largest houses, as he should do in accordance with the principle of the system itself. Rumors have been current to the effect that his voice has left him, but as a man of intelligence Jean de Reszké would never have come to America this season unless assured himself that his voice is in regulation condition, fit for every vocal emergency. All doubts can safely be put aside, for Jean de Reszké—greatest of living tenors—will fulfill the expectations of his friends and of the boxholders and the music critics, and not only sing superbly, but draw for the foreign star system the money necessary to provide for the losses accruing from the engagements of smaller stars.

What will Mr. Grau or his successor in the foreign star system do after that day when Jean de Reszké ceases to sing? This is the same question we put to Mr. Grau several years ago. The star system has finally crystallized into one tenor star. Saleza and the others are not stars in the sense that De Reszké is. He is the pivot of the opera. When he leaves or retires or stops—what then?

Evidently the people are tired of the Melbas, the Eameses, the Nordicas, &c. They are not supporting them this season. There is no tenor who can take Jean's place. Then, if Jean vacates, what becomes of foreign opera? Jean is the opera. See back files of this paper for five years. That is exactly what this paper has constantly reiterated. We have been predicting that the star system would, as a logical necessity, gradually depend upon the one star—the representative star—and we have indicated that this star would eventually prove to be Jean de Reszké. Even so. He retires, or, when it pleases him, he ceases. That ends the opera. The system is suicidal, and as a commercial investment it is absolutely without any basis, for its success depends upon the pathological condition of one singer. Such is the art of music as represented in America by the foreign opera invasion.

THIS issue will appear twenty-four hours later than usual because of the Christmas holiday.

JEAN DE RESZKE should never be called mercenary in view of the conditions as they are seen now. There is no other tenor to be had to compare with him. He holds the key to the situation and controls the Grau company absolutely. People will not pay to listen to the other singers in such numbers as to save the opera, and De Reszké does draw, and he should demand all possible sums, because in time he must lose his voice, and while he has it it is his capital. If people pay \$20 to see Bernhardt they should be asked to pay \$20 to hear Jean de Reszké. Mr. Grau can find no tenor to take his place, and the law of supply and demand covers this case entirely outside of its art aspect.

Singing in Brooklyn Public Schools.

IN a number of the public schools of Brooklyn singing was made a feature at the Christmas exercises. The classes trained by Miss Alice M. Judge, in Schools Nos. 15 and 90, was particularly fine. One musician who heard the little girls sing in No. 15 commented thus:

"It was delightful to see them sing; not the slightest straining, and the most happy expression on their faces. The tone was pure and rich, and the little singers evidently appreciated the sentiments of each song and showed their ability to express it."

Miss Judge is a rarely gifted teacher, both in her private work and class teaching. Her programs are delightful, and for the Christmastide exercises last week included selections by such composers as Sullivan and Mendelssohn. We regret that we cannot give the space to these programs this week.



Sing a Song of Christmas.

I.

Sing a song of Christmas,
Faces all aglow;
Coasting down the hillside
Rolling in the snow.

Sing a song of Christmas,
Dances in the hall,
Turkeys, candies, mince pie
Presents for us all.

Sing a song of Christmas,
Sleepy flaxen head,
Santa Klaus and stockings,
Kisses, off to bed!

II.

Sing a song of Christmas,
Lovers' songs are low,
Is there someone blushing
Near the mistletoe?

Sing a song of Christmas,
Someone is a bride,
Cozy little parlor,
Sitting side by side.

Sing a song of Christmas,
Babies on her knee;
Toddling, growing, grown up,
Round the Christmas tree.

III.

Sing a song of Christmas,
Fading years of life,
Dreams of youth and manhood,
Love and joy and strife.

Sing a song of Christmas,
Tresses white as snow,
Loving faces vanished,
Little graves arow.

Sing a song of Christmas,
Trembling voice and head,
Going down the hillside,
Earth to earthy bed.

HUGH CRAIG.

THE fact that Harold Bauer is the most talked about pianist in the city this week only proves the strength of his personality. Naturally New York prefers to pass a first opinion on new comers; Boston's critical enthusiasms are always suspiciously received here. But in this case the young English pianist made a deep impression. He is not an exotic player; he does not dig out from mode music its nerve lacerating secrets; but he has temperament withal, and is a manly, healthy musician. His recital at Mendelssohn Hall—the Hall of Hellish Noises, it is now called—was a complete success, a surprising success. The success was the artist's; the surprise was the technical revelations he made for his audience—an ultra-cold and critical one at the beginning.

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The program began with Beethoven's C minor Sonata, op. 111, one of his masterworks; not compassing the grandeur of the op. 106, yet a mammoth pile of tone. The music came forth easily from Bauer's strong fingers. He presented the emotional content with no uncertain touch, and, despite a tendency to use the pedal too freely, the movement came to a satisfying conclusion. The overpedaling

was merely a misapprehension on the pianist's part; he did not at once understand the peculiar acoustics of the hall; not the best in the world for piano music. Besides, Bauer's tone is so sensuously rich that it needs very little damper pedal to float it. The variations were beautifully outlined; they were clarity itself and variously eloquent.

A Mendelssohn study in B flat minor, with a melody placed à la Thalberg in the middle register of the instrument, gave the pianist a chance to sound his 'cello-like thumbs. His touch was pure cantilena. The Gluck-Brahms Gavotte was delivered with a peculiar charm—the charm of antique and lovely things. Chopin's F minor Fantaisie followed. It was read exactly the reverse of what I had expected, longed for; though it was a reading logical from start to finish. I cannot call it the new Chopin; and I am quite sure that it would please the academic Chopin lovers and few surviving pupils. It was broad and sonorous enough; but its secret emotional crannies were left unexplored, its poignant pathos avoided. Mr. Bauer has evidently ideas of his own on the subject of this noble composition. His first march theme was not in Paderewski's tempo, nor were those two Schumann-like episodes given with an accelerated pulse. Conceived on one line of color, one unit of expression, the work lacked relief, surprise; though not continuity or climax. Everyone plays the fantasia according to his own lights, and I am only telling exactly what happened during the Bauer version. The double note cantabile was three times colored the same way. Here the Chopin doctors disagree. It is a case of the heroic vs. the euphonious. Paderewski prefers the latter; so does Bauer. Paderewski and Rubinstein the former. The latter probably played these particular measures as no one before—not Liszt, not Chopin—and no one since. It was as if magic flutes had been endowed with martial qualities. Your hair crisped as if freezing airs attacked your scalp!

Now Bauer, always aiming at a synthetical interpretation, does not attack the nerves. He is of the Henselt school—he can never make his tone too coaxing or beautiful enough. That he was a violinist first, and a pianist afterward, may account for his peculiar tonal timbre. He must have Eastern blood in his veins. After the "Islamey Fantaisie" I was sure of it. Do not imagine, however, that the Chopin number was not of absorbing interest. We followed every bar, and at the close saw the closely knit musical reasoning of the pianist. The same was the case with the C sharp minor study of Chopin, taken at a dangerously slow tempo, but one that this artist did not fear because of his vibrant musical touch. He seems to squeeze his music from the keyboard.

When the Schumann numbers were reached Bauer was wonderfully responsive. The inner fire of Schumann as mirrored in his moods—sometimes a very dark mirror—was perfectly realized in this playing. The Papillons, with their evanescent coloring, exotic, fugitive ideas—like a swirling flight of gay butterflies and humming birds on a Japanese screen—were charmingly conceived, charmingly executed. Some of them are mere thumb-nail etchings of hot caprice and swift sentiment; and they are all lovable. The close was quite impressive. Schumann's familiar Romance in F sharp was followed by the great Toccata in C. This has not been played in public since Emil Sauer was here, and before Sauer's performance Franz Rumel gave it at one of his historical series. Bauer's time markings were musical rather than of the virtuoso sort. Again we saw a beautiful picture, beautifully framed. The outlines were not blurred, and the piece was technically and musically a triumph.

After the Chopin study came the F minor study of Liszt, disguised under the title of "La Legierezza." Here was the first surprise of the afternoon. The study was played with all the delicacy of a Paderewski. And the color was in the happiest key. Mr.

Bauer told me that in Paris the "Trois Etudes de Concert" have been given titles by the publishers. I have forgotten what the one in A flat was called; the D flat, with its harping arpeggios, is known as "Il Sospiro!" How fluffy!

A visit to Constantinople, with the usual sight seeing, gave Mr. Bauer some notions as to the tempo and general performance of the "Islamey," Fantasy Orientale, by Balakirew. This crazy, fantastic arabesque, beloved of Liszt and Rubinstein, has in it the true Kef, the Turkish hallucinating quality. It is bred out of Liszt by the mad imaginings of a Russian, saturated with the blazing and narcotic East. Having studied the dancing of the Dervishes, Bauer gives to this music indescribable rhythmic effects. He picks his own tempi, and makes less of a bravura affair of it and more of a highly spiced, broadly tinted rhapsody. And it was exciting piano playing, with its drowsy croonings, its Asiatic monotones, its wild caperings. His blood being aroused, the Parisian pianist—and how un-Parisian is his playing!—dashed off at white heat Rubinstein's staccato study in C. The melody in the middle was like the booming of great bells, and the tempo—destruction to anyone of less virtuosity.

About this time we all sat high in our seats and wondered if someone had been telling us fairy tales about a gentlemanly young chamber music player of strong musical bias, but no virtuoso. Any man who plays the Schumann Toccata, the "Islamey" and the Rubinstein study in one concert, and plays them as did Bauer, must be called a virtuoso, even though he can interpret chamber music in an objective manner. The fact is that Bauer aims at music making first; later the technical side may be critically examined. His wrists have the temper of steel, the elasticity of rubber; his mechanism is highly polished. What he could do with the Schumann Quintet and the "Kreutzer Sonata" was proved at the Kneisel matinee two days before his recital. It was sound, rather than brilliant, and it fulfilled all the requisites of concerted piano playing—reticence, balance, individuality when needed, and rhythmic tact of a high order being in evidence. Harold Bauer's visit to America will be a great artistic success. He is a scholar, an artist and a gentleman.

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Fritz Kreisler's violin recital in Mendelssohn Hall last Wednesday afternoon gave us an excellent opportunity of studying the serious work of a one time boy wonder. I had always fancied that this naughty Austrian lad would develop into a mere lofty tumbler on the four strings. But he pursued his own way—and by way of Bach. Thus it is that while he can stand with any living virtuoso in Europe, he can also say things with his bow that is beyond the eloquence and the ken of many. Kreisler plays Bach, and he also leaps well upon the Paganini trapeze; indeed, he adds to the Italian's fine trickery some special brands of his own.

His program consisted of a Bach Suite; Vieuxtemps' Second Concerto in F sharp minor—I wished for Ernst's in the same key, and once played so wildly and so well by John Rhodes—a Larghetto in D from Mozart's Quintet for strings; a Nardini Allegretto in the same morning key; Corelli's Sarabande in B minor, and a Spanish Serenade, after Chaminade, by Kreisler—a flashing, scarlet colored thing, full of high jinks and pizzicati. This was repeated. Paganini was represented by his variations "Non Piu Mesta," to which Kreisler lent several of his own—notably one in muted harmonics positively infamous for its difficulties in intonation.

The dashing young violinist was at his brilliant best. He played with breadth, solidity, grace and a freshness of style—the latter one of his most captivating qualities—and a musical earnestness which carried his audience easily into many harbors of enthusiasm. At times he played the classicist,

anon the emotional romantic; and, he often played the devil. Kreisler is unique!

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I have received from their various publishers various books and new compositions, and I am so busy that most of them I shall lump together in a general notice. For instance, "Famous Pianists," by Lohee; "Prima Donnas and Soubrettes and Celebrated Comedians," by Strang, call for no particular notice, beyond saying that they are excellent specimens of bookmaking and gorgeously published in crimson and gold. Louis C. Elson's "Shakespeare in Music," put forth by the same house—L. C. Page & Co., Boston—is a different sort of a book, and deserves extended mention. I will preface it by admitting that I have seldom read a more delightful and instructive volume. For a sub-title the author has this: "A collation of the chief musical allusions in the plays of Shakespeare, with an attempt at their explanation and derivation, together with much of the original music." I am no folklorist, and Mr. Elson is. Hence, I bow to his wide scholarship, his facile presentment of it and the general amount of interesting reading in the volume. Its fourteen chapters contain a storehouse of knowledge, of reference, and of original commentary. Henceforth when I appear glibly learned on the subject of "Come live with me and be my love," or "Peg-a-Ramsey," you may exclaim: "He has been at his Elson's Shakespeare again!" And you will be right. Mr. Elson does full justice to the genius of Henry Purcell. The book is copiously and admirably illustrated.

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Percy Goetschius, profoundest of theorists, has just issued through Schirmer "Exercises in Melody Writing." And this valuable course must wait until the birds mate in the spring before it is fully reviewed. Just now the pace is too hot for anything but music in the concrete.

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In the midst of music's alarms I found time to enjoy a remarkable volume of Chinese Mother Goose Rhymes, translated and illustrated by Isaac Taylor Headland, of the Pekin University. After all this talk about the ferocious Boxer and his murderous habits, it is a relief to gaze upon the babies of the Celestial Empire; to note that they are just as other babies, except that they seem better natured—and that they love foolish rhymes. It seems a pity that Professor Headland, who has accomplished so well his task of transliteration, could not reduce to European notation the quaint tunes that must accompany these yellow rhymes. The book, remarkable in its get up, is published by the Fleming H. Revell Company, New York, Chicago and Toronto.

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"In a little village in the heart of Touraine," says the *Onlooker*, "there still lives a small, brown old man whose great pride is that he once had the honor of making a pair of breeches for Balzac. When he trotted up to the chateau where Balzac was staying he found the great author writing a novel in the garden, staring wildly about him, while he covered sheet after sheet of paper with words for which a world was waiting. The tailor was forced to interrupt the progress of the book in order to take the measurement of the writer. Balzac submitted to the operation with a good grace, and made only one remark to the operator. This remark was enigmatic. 'No feet!' he said, and returned to his work. The tailor, in great perplexity, inquired of a servant what was meant, and was in-

formed that Balzac wished to have the trousers made without openings at the bottom, so that he could sit and write in them without having to put on slippers."

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The story of the noble French lady who, two days widowed, was discovered by a surprised friend cheerfully playing the harp, and whose only excuse was, "Ah! you should have seen me yesterday!" belonged to a lighter age in whose jest was no deeper meaning. The mother who, praying at her daughter's sick bed, "Heaven, give her back to me and take all my other children!" was interrupted by the husband of another of her daughters, "Do you include the sons-in-law?" is of the same category.

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Alexander Dumas, père, was once asked by an officious interviewer: "You are an octoroon, are you not, Mr. Dumas?" "Certainly." "And your father?" "He was a quadroon." "And his father?" "A mulatto, sir; a mulatto!" "And his father?" "A negro, sir; a negro." "Might I presume so far as to ask what his father was?" "An ape, sir, mon Dieu, an ape! My pedigree ends where yours commences!"

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Sir Henry Howarth, who is retiring from Parliament, wrote a history of the Mongols, which led to a strange conversation as he was escorting a lady to dinner one evening. "I understand, Sir Henry, that you are fond of dogs; so am I!" "Dogs, madame? I really must plead guilty; I know nothing at all of them!" "Indeed! And they told me you had written a famous history of Mongrels!"

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The following conversation between two young women was overheard as the crowd was filing out of Educational Alliance Hall after one of the people's concerts the other night, says the *Evening Sun*:

First Young Lady—Don't you admire Schubert's "Unfinished Symphony?"

Second Young Lady—Oh, yes! But I like "El Capitan" much better.

First Young Lady—I wonder why Schubert did not finish his "Symphony?"

Second Young Lady—Oh, I suppose he did not have time. Most musicians are so busy, you know.

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Henri Wieniawski, the famous violinist, while making a concert tour in Russia, with his brother Josef, a noted piano player, had some peculiar experiences. The two brothers were to play in a large town in the interior, and wished to see the hall in which the concert would take place. They were conducted through mud and snow to a large plank hut, which had been used for a circus, and on entering found nothing but bare walls.

"And is that where we are to play?" asked the brothers; "there are neither benches nor seats."

"Oh, that makes no difference," replied the marshal; "with us, everyone brings his own seat."

"Yes," answered the musicians, "but what about lights? There is not a lamp in the room."

"That's nothing, either," replied their companion; "with us, everyone brings his own lantern."

Having learned the simple manners of the country, the musicians asked how the concert was to be advertised.

"Oh, that's easily arranged," answered the marshal. "It's true we have no printing press, but I will have a servant write the announcement in large letters on the door, and it will spread through the town fast enough."

A man soon appeared with a pound of chalk and began writing on the plank door. The brothers were somewhat dejected, but the marshal assured them that everything would be satisfactory.

Toward evening all the inhabitants were seen flocking to the place of performance, each carrying in one hand a seat and in the other a lantern. The house was crowded to overflowing. The mother of the performers was present, and, seeing the rain and snow dropping through the roof on Henri while he played, she was greatly disturbed.

"My poor son! He will take his death of cold!" she murmured, half aloud.

"Is that your son, little mother?" asked a kindly old man sitting near her, and, rising, he shouted to the young violinist: "Put your fur coat on!" Then, turning to the audience, he said: "His mother, who is sitting near me, fears he will take cold."

Other voices at once repeated the command: "Put on your fur coat! Put on your fur coat!"

Henri paused and thanked them for their permission, but added that he could not play in a fur coat. "That makes no difference!" cried the whole audience. "Put it on! Put it on!"

He did as he was bidden, and played as best he could, so encumbered.

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A capital story relating to good old times is still told in the Fen district in England. As is well known by many, and even now remembered by some, a bass viol was often procured to help the choirs in some parish churches.

One lovely Sunday morning in the summer, while the parson was droning out his drowsy discourse, and had about reached the middle, a big bull managed to escape from his pasture, and marched majestically down the road, bellowing defiantly as he came. The parson, who was somewhat deaf, heard the bull bellow, but, mistaking the origin of the sound, gravely glanced toward the singers' seats and said, in tones of reproof:

"I would thank the musicians not to tune up during service time—it annoys me very much."

As may well be imagined, the choir looked greatly surprised, but said nothing.

Very soon, however, the belligerent bull gave another bellow, and then the aggrieved parson became desperately indignant.

Charles W. Clark's Triumph in "Elijah" in Minneapolis.

Charles W. Clark sang Elijah with dramatic power of expression and a thorough understanding of the music. Mr. Clark is undoubtedly the greatest Elijah of the present day. His deep sympathy has intelligence; his dramatic fervor and clear enunciation make his work something long to be remembered.

The great aria, "It Is Enough," was sung with the most expressive feeling of resignation and faith, and the prayer was full of religious fervor. "Is Not His Word Like a Fire?" was sung with remarkable spirit and vigor, and "Lord God of Abraham" was nobly given.—Minneapolis Times, December 6, 1900.

In the great oratorio Charles W. Clark seemed almost Elijah returned to earth, so powerfully did he present the man of God to the minds of his hearers. His voice seemed to have few limitations, and his manner of singing was grand in simplicity. His voice is more capable of tenderness than most bass voices, and it is resonant with sympathy.—Minneapolis Tribune, December 6, 1900.

The work of the soloists was, for the most part, unimpeachable. Charles W. Clark, the great basso, as Elijah, was wholly satisfactory. He caught the spirit of the part, and his interpretation of each episode was well-nigh all that could have been asked. Mr. Clark's singing of "Give Me Thy Son," "It Is Enough" and the recitative responses to the priests of Baal showed more completely that he was prepared to meet the various demands of the part, and how sure he was in the control of his rich, sonorous voice.—Minneapolis Journal, December 6, 1900.

The young Spanish tenor Giuliano Biel has received a triumphal reception at the Quirino Theatre, of Rome, in "Ernani." He has been engaged to sing in several operas at the Royal Theatre of Madrid.

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Grand Opera Not Grand.

The Tame Opening of the Season.

TS grand opera in New York city going the way of the Horse Show, the Dog Show, the Automobile Show, and Football? Subtle indications for the past two or three seasons point that way. The absence of genuine fashion at the opening of the season, Tuesday evening of last week, is a hint that cannot be mistaken. The uses to which the Metropolitan Opera House have been put during the last ten years are beginning to tell against the building as a resort for refined people. It is shabby, and its environment—the Tenderloin district in full blast—is certainly a determining cause in the general deterioration. Fashionable folk come in carriages; the paying public on foot or in cars. To reach the opera house one must crowd through an uptown Bowery. And the finishing touch to the artistic desecration of the place was given by the cheap English opera company. The audiences that it attracted have dealt a death blow to our opera house, so far as artistic distinction is concerned. It is now a sort of magnified operatic circus.

The season began in a condition of lassitude, for the Grau company was half dead from a fatiguing transcontinental trip; and then, too, Gounod's well worn "Romeo and Juliet" was again elected as a curtain raiser. The anti-novelty policy of the management has a certain justification from the fact that there is no necessity of producing novelties when the old repertory is so badly sung. The Grau singers act like hypnotized folk, or like those chickens whose bills have been chalked and are rooted to a mark on the ground. They don't sing, they scream; they don't act, they rant; and when a climax is compassed they all relapse into the same old humdrum of singing and walking about. It suggests a company of overdressed amateurs, some with good voices, some with bad; and a few with enthusiasm. It is the deadly routine that causes this dry, sterile style, and to think that New York only four years ago was stirred to its artistic centre by a Mapleson company, that actually was a real, live dramatic organization!

We do not intend closely following the opera this season; that is, unless there is something worthy of record. To spoil valuable space by describing how Melba sang the valse in "Romeo and Juliet" would be out of the question. This petted and overpraised singer is beginning to feel the pace. Her voice, the most beautiful at one time among living sopranis, is losing its delicate bloom, particularly in the high register. She did not take the encore because she did not dare to. Melba was out of breath. Miss Carrie Bridewell was the page, and made that wretched snippet of a character stand out in strong relief. This talented young woman has personality; has magnetism; above all, she has a beautiful vocal organ. Edouard de Reszké was the same Friar Laurent, singing the part with the same overwhelming voice and good-natured style. When brother Jean is not about brother Edouard takes things easy. And why shouldn't he? Miss Bridewell was the only singer on the stage that night who did not seem bored to death. As for the Romeo, Mr. Saleza, there is little to be said. He has a sick, catarrhal voice without resonance; while his acting is that of a second rate singer in a third rate French provincial opera house. We do not mean offense in this criticism. It is the outcome of observation, and the very natural reaction against an attempt by Saleza's friends to push him into Jean de Reszké's niche.

Plançon was, as ever, the most artistic singer in the company, his only equal being Jean de Reszké. It is a pity that a man of his presence, voice, personal charm and artistic training should be, by

reason of temperamental deficiencies, condemned to play kings and dukes, priests and heavy fathers. The rest of the cast was not worth talking about, except to note that Providence still spares Bauermeister to us—we have been told that the ways of Providence are inscrutable—and that there was a new Duke of Verona, Gilibert by name; a big, hulking fellow he is, with an amazingly pretty baritone. Mancinelli conducted. The audience was not large, and certainly stupid from the artists' point of view, because it did not applaud Gounod's well-worn music.

"Tannhäuser" was sung the second night. It was not a bad performance; it was simply a mediocre one. The orchestra is much better this season, and that is something to be grateful for; nor does Walter Damrosch take his tempos as if he had to make a train. He actually follows the singers, instead of dominating them, and keeps the accompaniments down to a dynamic point where we can hear the voice. But Mr. Damrosch has no temperament, no musical imagination, and his readings are only respectable—nothing more.

The Elizabeth was Ternina, who is the best female singer of the company. She is prim and angular as an actress, but that is no great drawback in the role. We seriously doubt if this well-trained, ladylike singer has any emotional message to proclaim. Her Elsa and Brünnhilde—when she sang with Mr. Damrosch's company in the Academy of Music—did not reveal a temperamental artist. Above all, she lacks magnetism, the sort of magnetism Klafsky possessed, bourgeois as she was. But Ternina is a brilliant singer, and despite a shaky beginning, "Dich Theure Halle" was excellently well sung. Granting the presence of the above defects, Ternina's work was satisfactory during the evening. Van Dyck is as much of a puzzle as ever to the daily press. He is no puzzle for us, because we decline to accept him as anything but an actor of Wagnerian roles. By no possible straining can he be made to come within the definition of a singer. Van Dyck does not sing; he simply makes loud, unpleasant sounds issue from his throat and mouth, mangling in the operation—in his case operation is a good word—Wagner's musical phrases, his text and the German language. The late Max Alvary sang something in the same way, but Alvary had a better voice than Van Dyck. It is the voice of an auctioneer, of the caller of carriage numbers, but it is not the voice of a singer. Yet Van Dyck has such a fiery temperament that at times he almost deceives his hearers. He is always sincere and does not spare himself. His Tannhäuser is a man of gesticulations, of action, though hardly a gallant or a poetic lover. But, in any case, it is not a Tannhäuser sung.

Bertram was the Wolfram, and a better one than David Bispham ever dared to be, though his voice is still as hard and as cold as steel. Olitzka was funny, nothing else, as the Shepherd Boy, while Susan Strong struggled with Venus. The same work was given last Monday night in place of "Die Walküre." Ternina was sick. Robert Blass, an American singer with a good voice, replaced Plançon as the Landgrave, and Galski was the Elizabeth. We positively refuse to waste ink, pa-

per and time on such a performance. It might be liked in Spillville—but in New York!

Much space need not be devoted to the Lohengrin of last Friday night. Dippel is not to be seriously considered. Both in voice and figure he is unsuited to the part. Nordica never did and never will grasp the character of Elsa, though she sang very well. Schumann-Heink, hard working woman that she is, had great holes in her voice when she sang Ortrud. And is it any wonder? Edouard de Reszké was a capital Heinrich, and Mr. Bertram better as Telramund than as Wolfram. As a whole, the performance lacked poetic atmosphere; but what can we expect of a business-like company, headed by a business man, conducted by a shrewd business man? Poetry flies out the window when the manager enters the door of his opera house.

There remains to be discussed the "Aida" of last Saturday night's popular priced affair. For half the price the management gives practically the same class of performance as at the regular subscription affairs. The same singers sing, the same operas are given, yet there were not 500 people in the house. Why? All the audiences last week and this have been slim. Is New York tiring of opera? We feel assured that it is tiring of high-priced opera, sung by the same somnolent artists, in the same old somnolent fashion. Grand opera here is in a deadly rut of conventionalism. Who will rescue it? The critics on the dailies? Never. They are too indifferent, even praising in a semi-contemptuous, ironic, tepid, indifferent way. We really cannot blame Mr. Grau for doing things as he does them. No one but a few ardent music lovers seems to wish them done differently. To such a pass of musical apathy has this monster opera brought us; but it is a monster that devours all other music.

The "Aida" was given with much more enthusiasm than any work of the week. It was crude, but it was alive. Miss Minnie Tracey returned to the Metropolitan Opera a vindicated woman—artistically vindicated by Mr. Savage's whilom partner, Maurice Grau. It was her night of triumph, and one to which she was entitled. Her Aida is full of promise. She sings the part well, and acts it with considerable spirit. She was, naturally enough, nervous, but when that wore off she did very well. The third act in particular was effectively sung and acted. Louise Homer, another American, distinguished herself as Amneris. She has a powerful voice, plenty of personality, though she is yet at the formative period. Her big scene was vigorously enacted. The new tenor, M. Imbart de la Tour, is a first rate specimen of the regulation French and Belgian tenor. "White"-voiced and a man of lung power, he is muscular rather than musical. Mr. Scotti, the Amonasro, is a very artistic singer and actor. Mr. Flon, from Brussels, conducted in a good routine manner. Sunday night the palmy days were recalled of the old Italian operatic concerts in the Academy of Music, a quarter of a century ago. A large audience, a commonplace program and an atmosphere lacking artistic dignity gave to the evening the aspect of a musical circus. But, again, we wearily ask, What can one expect from such a condition?

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Boston, December 28, 1900.

GABRILOWITSCH played at Symphony Hall last Sunday night (December 16) with orchestra Tchaikowsky's B flat minor Concerto and Liszt's Hungarian Fantaisie. He was assisted by Mrs. Juliette Corden, soprano, and Edwin Isham, baritone. B. J. Lang conducted. Why?

Perhaps Mr. Lang was chosen as an item of historical interest, for he was the conductor when Von Bülow played the concerto for the first time in Boston—the very first performance of the work. There is a pathetic tale of how Von Bülow congratulated Mr. Lang in the sight of the people, and this tale is repeated often by the disciples of Mr. Lang—but Von Bülow was always a mad wag.

I was sorry for Mr. Gabrilowitsch that he was obliged to enter into history with this tradition, for more than once the pianist was seriously handicapped by the inability of the conductor. Had not the players been members of the Symphony Orchestra who are familiar with the concerto, there might have been awkward standstills and re-beginnings. Furthermore, the concert began with the overture to "St. Paul" for "orchestra and organ," and Sullivan's "In Memoriam" overture was on the program. Sullivan wrote it to forget his grief over the death of his father; but it is funnier music than any number in "The Mikado" or "Iolanthe."

Mrs. Corden sang the Prayer from "Tannhäuser" admirably, and it is a most trying concert piece. She was a brave woman to leave the operetta stage when she was young and at the height of her popularity. But she was ambitious to show that she was capable of still better work. That she has worked faithfully and intelligently was proved by her performance of this air, an instance of beautiful sustained singing. While she did not step over the limits of concert emotion, she suggested the pathos, the tragedy of the scenic situation.

Mr. Gabrilowitsch will give a recital here next week, when he will be free from anxiety over the floundering and perplexities of a conductor. His playing then will

probably dispel some doubts that might now be entertained concerning the precise nature of his temperament.

There is no doubt at present, however, about the beauty of his touch, the liquid charm of his melodic phrase, the crystal clearness of his runs, the brilliance of his ornamentation. His rhythmic sense is well developed, and, the Lord be praised! he knows that noise is not the inevitable synonym of sound. In him the peculiar melancholy of Tchaikowsky, the melancholy that has been described so characteristically by Vernon Blackburn and "Israfel," finds a sympathetic interpreter. The second movement of the concerto was played with true romantic feeling. The chief doubt to which I have alluded is this: there was at times a strange deliberation in the preparation of a musical sentence, as well as a curious way of treating the sentence; an investigating, an analytical manner, when you might naturally expect loosened reins, if not absolute abandon. It is true that Tchaikowsky—and this is also true of several great composers—occasionally approaches vulgarity. Mr. Gabrilowitsch seems to be a young man of unusual refinement; perhaps he feels this streak disagreeable, and yet in admiration of the composer tries to reconcile it with his own musical nature. Hence his unwillingness to crack the whip and join the demon of Tchaikowsky in the chase.

He is an uncommonly interesting pianist, in what he does not do as well as in what he does. He is something more than a man of twilight moods; nor is he merely finical. He, too, is a colorist; but as yet he has revealed himself chiefly as delighting in quiet hues and nuances that are of close kin.

Prof. Horatio Parker's latest choral work, "A Wanderer's Psalm," was performed for the first time in America at People's Temple, December 17. The composer conducted. The solo singers were Miss Gertrude Miller, Mrs. Helen Hunt, Frederick Smith and Herbert Witherspoon, who took at short notice the place of Ericsson Bushnell. The work, as you know, was written for the Hereford (England) Festival of last September.

Verdi was once asked to write a serious composition for a certain Birmingham Festival. He pushed away the honor, for, as he said, he could not agree to have any work ready at an appointed time.

We know the melancholy fate that overtook Dvorák after he became popular at English festivals. I beseech Professor Parker to turn his eyes for a season away from England. His contrapuntal facility is so great, his thoughts are so abundant, that the temptation to write for a special occasion must be well-nigh irresistible. In the present Psalm—the 107th—marks of haste, the acceptance of first ideas, the absence of calm reflection and rejection are apparent on many pages. The musical thought is seldom beautiful, expressive, individual. The solos are for the most part barren, ungrateful, unnecessarily difficult. The reminiscences which disturbed some of our English brethren would not be detrimental if the composer had said much on his own account that was worth the saying. The orchestration is for the most part boisterous and in quieter moments there is too much chattering among the instruments. The chief impression was of contract, perfunctory labor. The Psalm is not what we have a right to expect from the composer of "Hora Novissima" and "Cahal Mor."

Miss Miller's voice is one of uncommon warmth and richness. She sang with skill and taste, but her high tones were not always focussed, and in stormy ensemble her voice was swallowed up. Mrs. Hunt made the dull alto solo almost endurable. Mr. Smith had little to do. Mr. Witherspoon strengthened the favorable impression made by him in the Ninth Symphony last season. He has a noble, manly voice of liberal compass, and he sings with ease and understanding.

The concert closed with a performance of Mendelssohn's "Hymn of Praise," which was conducted by Mr. Tucker. The solo singers were Miss Miller, Mrs. Tripp and Bruce W. Hobbs.

• • •

I regret extremely that I was unable to hear Fritz Kreisler, who gave a recital, assisted by Wallace Goodrich, in Steinert Hall, December 18. He played a Suite by Bach; Vieuxtemps' Concerto in F sharp minor; Tartini's Sonata, "The Devil's Trill," and his own arrangement of Paganini's "Non piu mesta" variations. The hall was filled with musicians, and among them were some of the leading violinists. As virtuoso and musician Mr. Kreisler was welcomed enthusiastically, and I have not heard one dissonant voice in the chorus of praise. Is it possible that he will not be invited to play here at a Symphony concert this season?

• • •

Unfortunately, Mr. Kreisler's date, as readjusted on account of an accident to the steamer on which he embarked, conflicted with the date of the first concert given by the Longy Club, organized by the first oboe of the Symphony Orchestra for the purpose of playing pieces written for wind instruments. The program of this concert, December 18, in Association Hall, included Beethoven's Quintet for piano, oboe, clarinet, horn and bassoon, op. 16; Bach's Sonata in B minor, for flute and piano (Messrs. Maquarre and Gebhard), and Emile Bernard's Divertissement, for two flutes, two oboes, two clarinets, two horns and two bassoons.

Eight or nine years ago Charles Molé, the distinguished flute player, organized a club for a similar purpose, and certain interesting novelties were then brought out. Although the performances were of merit, the pecuniary success was not as pronounced. Let us hope that Mr. Longy

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will be more fortunate. There is a large repertory of works for wind instruments, by themselves or in combination with a piano. Many of these pieces are by modern composers of radical tendencies, and they should be brought forward. The piece by Bernard is skillfully made, but the thought is academic, and with the best intentions in the world I found this music respectable and dull. But Bernard is not of the extreme wing. It was, perhaps, inevitable that we should find the names of Beethoven and Bach on the program; but the pieces to which they were signed were familiar. The performance throughout was excellent, although Mr. Gebhard, in the Bach Sonata, did not always show a keen sense of proportion.

• • •

The program of the eighth Symphony concert was as follows:

Water Music.....Händel
The Festival of Pan (new).....Converse
Symphony No. 5.....Tchaikowsky

Mr. Apthorp says in the Program Book that the date of Händel's "Water Music" is not known. "It was either 1715 or 1716." He admits that it was "played on the Thames, in boats, at a water party given by the King."

As a matter of fact, both Chrysander and Schoelcher give the probable date as August 22, 1715. James Peller Malcolm thus describes the festivity in his "Anecdotes of the Manners and Customs of London During the Eighteenth Century":

"The King, the Prince and Princess of Wales, and a large party of nobility, went in barges with music from White Hall to Limehouse. When they returned in the evening the captains of shipping suspended lanterns in their rigging, and the houses on both sides of the river were illuminated, and an incredible number of boats filled with spectators attended the royal party, and cannons were continually fired during the day and evening." Hansliok gives 1717 as the date, but does not name his authority. He is mistaken, because in 1717 Händel was not in England. The Water Music, however, may have been repeated that year.

I do not like to keep picking at my friend, Mr. Apthorp, all the time, but inasmuch as he is the compiler of the Program Book, which is advertised as for sale and to be sent by mail each week to any subscriber, he has a high and holy mission; and he should take more pains in his statements of fact. Thus, I find this sentence in the same Program Book: "The passage quoted refers to the horn, the instrument often known (and Heaven only knows why!) as the 'French horn.'"

Heaven probably does know; but there are others. Thus, I read on page 228 of Stainer & Barrett's "Dictionary of Musical Terms," a book that is within reach of the humblest: "The horn, sometimes called the French horn, to distinguish it from the English horn (or Anglaise), which is altogether a different instrument." And yet Mr. Apthorp, in the same paragraph, complains of the insufficiency of dictionaries!

This Water Music, they all say, made peace between George I. and Händel, who had treated the King as Elector of Hanover in a shabby manner. The go-between was the Baron Kilmanseck—who was possibly a forbear of Miss Kilmansegg of the precious leg. He requested Händel to write some music for the King's water picnic. The monarch heard the music, and he exclaimed: "Vot a surprise!" At any rate his heart was touched, and he forgave Händel.

You perhaps remember the inscription written by Thackeray for a statue of George I.

He preferred Hanover to England,
He preferred two hideous Mistresses
To a beautiful and innocent Wife.
He hated Arts and despised Literature;
But He liked train oil in his salads,
And gave an enlightened patronage to bad oysters.
And He had Walpole as a Minister;
Consistent in his Preference for every kind of Corruption.

Pray, what was Mr. Gericke thinking of when he pulled down from the shelf and dusted this tiresome, barren music? This is Christmas week, and even last evening somewhere bands were playing and somewhere hearts were light. One antiquarian tells us that this Water Music is the first work by Händel in which the French horn is to be met with; but even this fact—if it be a fact—did not console me. Händel is one of the most imposing figures in the history of music. Master of choral effects, and one of the few great melodists, his genius was not shown in orchestral writing except in some queer experiments that were far ahead of his time. But who was writing orchestral music in 1715 that would be tolerable to-day save in the way of curiosity? Bach was then a court musician at Weimar. Mr. Gericke may have put this Water Music on the program to serve an educational purpose, to show how orchestral music had developed; or perhaps as a study in tonic and dominant; or possibly out of kindness to Mr. Converse, whose piece came next.

Mr. Converse's "Romance" is one of three scenes for orchestra. He was prompted to this music by Keats' "Endymion." The scene played last night is entitled "The Festival of Pan." Mr. Apthorp says "the composer has kept to himself what parts of Keats' poem he has taken his inspiration from." This reminds me of the old story of the Cambridge (England) undergraduate who in a spirit of scientific investigation asked "What are Keats?" And yet there are allusions to Pan in the poem, and there is a choral hymn to Pan that has been admired.

This piece is a marked advance on the excerpt from Mr. Converse's symphony that was played at a preceding concert, and also on his sonata for violin and piano, which he was rash enough to publish. "Rash"—because the sonata is distinctly pupil's work. The romance is interesting throughout; it is full of color; it shows feeling, yes, imagination. The themes are not of striking originality, and here and there is a Siegfried mood, a Tristan mood; but the composer has plenty to say for himself; in fact, it is surprising that there is not more constant reminiscence. For in music, as in literature, the young man has his idols, to whom he pays the honest tribute of imitation. For a long time, try as he would, Robert Louis Stevenson could not forget Montaigne, Sir Thomas Browne or Walt Whitman. Their words, their manner of expression, had become a part of him. In Mr. Converse's romance there is much that is suggestive of out doors, of sun and field, and cave and forest and rough rejoicing. There are pages of true beauty; there is, throughout the work, the expression of a refined and vigorous thinker. He is not afraid to employ the resources of the full orchestra, but he is not brutal; he knows the value of discretion. There is more in the romance than the parochial thought of a German music school; the composer has even crossed the boundaries of Germany. I believe that Mr. Converse will write still more authoritative music; that he will speak thematically with greater self-confidence. Then, when he writes in romantic spirit, he will not find it necessary to

hint at the fugal form; his scholarship will be taken for granted. And then he will knit his episodes closer together. He has color and imagination; and these are two most desirable qualities.

Tchaikowsky's Fifth Symphony was for a long time in Russia placed below the fourth, which is more distinctively Russian in feeling. Not till Mr. Nikisch led it in St. Petersburg was it regarded at its true value, and it was Mr. Nikisch who first brought it out in Boston. Last night it was played with dramatic spirit as well as with finesse. Mr. Gericke read it sympathetically, and with an intensity of emotion, especially in the second movement, that often has been absent in his interpretation of works of the ultra modern school.

Berezovsky claims that the symphony treats of "some dark spiritual experience, some heavy condition of a mind torn by importunate memories which have poisoned existence"; but that the finale is as though "the heart had cast off a load of suffering and God's world shone out bright once more." It is not necessary to accept this program for enjoyment. The symphony is crowded with haunting themes, with beauties of detail; and there are pages of defiant, irresistible passion. There are also marvelous effects gained by the simplest means. There are spectral bassoons and clarinets, as melancholy shapes standing by some black and slimy pool.

Random Notes.

Is the Madame Huguet, who has been singing at Warsaw, the Josephine Huguet, a marvelously pretty woman, who was a member of the gallant Colonel Mapleson's opera company four years ago?

• • •

Plays are now founded on that ghastly form of literature known as "popular historical novels." Opera makers seem to be at their wits' ends for subjects. Here is Ernest Moret, a young pupil of Massenet, setting Madame de Staël's "Corinne" to music. I never read the book; but as a boy I used to see it in New England houses; it had a portrait of the writer, which explained Napoleon's aversion, and it was generally filled with pressed leaves.

• • •

Fifteen years ago or so Albert Schaefer compiled a catalogue of musical compositions suggested by dramas of Schiller, Goethe, Shakespeare, Kleist and Körner. Of course it now sadly needs revision. How many musical works have been inspired by Ibsen and Maeterlinck? The latest addition to the Ibsen collection is an overture and incidental music by Edmund Hertz to "Love's Comedy." Who would have the patience to draw up a catalogue of Verlaine's songs that have been set to music by various composers?

• • •

Nor has Arthur Rimbaud, the friend of Verlaine, escaped. A "musical sketch" for orchestra, "Bateau ivre," after the poem of Rimbaud, by Emil Rätz, was performed at Lille December 2. Did the composer—he's no enthusiastic boy, for he was born in 1851—*Elue, Postume!*—succeed in catching the spirit of the strange poem? A local critic wrote that he had translated the emotional pages with a great intensity of expression and consummate musical knowledge. The melodic phrase came up to the thought of the poet, and the successive transformations of the chief theme shed light on the shifting moods of the poet, &c. How hard it is to give any idea concerning music in words!

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to him that did not hear it. I refer any lover of Rimbaud to the *Guide Musical* of December 9.

● ▲ ●

They say that Arthur Sullivan was persuaded on one occasion to attend a musical at-home. "As the drawing room door was gently opened for him to enter the well-known notes of Beethoven's famous song, sung in the usual way, sprang to his ear. 'Adelaide, by Jove!' he cried, and fled out into the street." Don't tell this story to a German. He would reply, "But is it not a great song?"

● ▲ ●

We hear much about reforms in church music by societies and guilds, and incidentally we hear about the elevation of the character of organ recitals as by jack-screws and hired men. In connection with the bursts of joy and congratulation over this elevation I note the following "organ pieces" played by reputable organists in recitals within the last month: "Graceful Dance," Sullivan; overture, "Santa Claus"; potpourri, "Carmen"; Rubinstein's "Demon."

● ▲ ●

The manager of the Paris Opéra trumpets forth that the scenic arrangements of Leroux's new opera, "Astarte," will be "d'une sensualité extrême." No wonder that the *Ménestrel* asks excitedly: "What are we going to see?" And curiosity will not be satisfied until the end of January.

● ▲ ●

We are told by the *Referee* that Goldmark's music to the "Cricket on the Hearth" is "decidedly feeble." The chief business in the first act, as performed in English at the Brixton Theatre (November 23), "is the preparation for John's supper, which, so far as I could make out, consisted of a potato, a spoonful of flour and an egg stewed in a saucepan." But this is enough to excite interest. Hazlitt was right when he said in one of his dramatic criticisms: "There is nothing that goes down better than what relates to eating and drinking, on the stage, in books, or in real life."

● ▲ ●

The *Guide Musical* (Brussels) of December 2 published no review of the Lamoureux concert at Paris the Sunday before, and gave this explanation: "When one of our representatives presented himself at the box office for admission this reply was made: 'We have not sent out any free tickets this time, for the concert is not an interesting one.'" The program included Chabrier's overture to "Gwendoline," Lalo's *Symphonie Espagnole* (Gelos, solo violinist), Bourgault-Ducoudray's "Rhapsodie Cambo-digienne," and these pieces by Berlioz: Cassandra's airs and the song "Absence," sung by Jeanne Rannay; fragments of "Romeo and Juliet" and the overture "Carnaval romain." This, according to Chevillard's young man, was not an "interesting" concert. I wonder what the conductor said when he learned the box office's criticism.

The idea in the main is an excellent one. What a relief it would be to receive a pleasant letter from Miss Sickem-thud, the pianist, or from Fioretta Portamenta, "of La Scala," saying that her concert would not be interesting and therefore she should not send tickets to the "gentlemen of the press"! Should we not encourage such a spirit of self-denigration?

● ▲ ●

The performance of Beethoven's "Kreutzer" Sonata lately in New York inspired a critic of your town to sneer at Tolstoi for the book that is named after the sonata. How Tolstoi has been and is still misunderstood! Only the other day I heard a man not unacquainted with music and literature say, "But the andante is not passionate or

sensuous. What in the world was Tolstoi thinking about?"

This speech proved that he had not read carefully the book in question. Tolstoi through the mouth of his sorry hero, Posdnicheff, describes the andante as "not very new, with commonplace variations," and the finale as "feeble." Never mind about the justice or injustice of the description of these movements. It is the presto that is the thing in Tolstoi's mind. And what does he say about it? First, of music in general, that it acts "in an irritating way"—and Posdnicheff takes care to add, "I speak for myself." Now, read this carefully:

"Music transports me immediately into the condition of soul in which he who wrote the music found himself at that time. I become confounded with his soul, and with him I pass from one condition to another. But why that? I know nothing about it? But he who wrote Beethoven's 'Kreutzer' Sonata knew well why he found himself in a certain condition. That condition led him to certain actions, and for that reason to him had a meaning, but to me none; none whatever. And that is why music provokes an excitement which it does not bring to a conclusion." Thus a soldier passes to the sound of a march; the music stops when the dancing is over; the mass music is finished after the hearer has received the sacrament, &c., &c. "But any other music," says Tolstoi, "provokes an excitement, and this excitement is not accompanied by the thing that needs properly to be done, and that is why music is so dangerous and sometimes acts so frightfully." His or Posdnicheff's objection to the presto in the "Kreutzer" Sonata is that it developed in him new sentiments, new virtualities, of which he was formerly ignorant. And this music transported him into an unknown world, where there was no room for jealousy. "Jealousy and the feelings that provoke it seemed to me trivialities, not worth thinking of."

Surely there is no charge of undue sensuousness brought here against the sonata. But see what the unhappy husband says later. The silly wife and the musician—"I remember how his teeth ground the gristle of the cutlets, and how eagerly he emptied the glass of wine with his red lips"—after the "Kreutzer" Sonata "played a passionate piece, written I know not by whom, but a piece passionate to the point of obscenity."

And yet you will find dozens, I've no doubt hundreds, who would swear that Tolstoi had charged the "Kreutzer" Sonata with being unduly sensuous, and therefore made an exhibition of himself. Surely, the said presto, played with spirit, may excite hearers and players. A female pianist and a male fiddler may be brought into closest sympathy even by playing together, say, Molique's Concerto—which is, indeed, inherently of high respectability.

When you hear someone glibly denouncing "symbolists and decadents" as immoral, cross-examine him, and in nine instances out of ten you will find that he has not read that which he vigorously condemns. I have heard Maeterlinck abused for "immorality." You might as well accuse John Keble of writing erotic verses or Puvion de Chavannes of pornographic art.

If you wonder why anyone should be excited by the presto in the "Kreutzer" Sonata, I hasten to assure you that a hardened concertgoer in this city told me he was always thrilled by a Haydn Symphony.

A few years ago—I think it was in 1896—the Bohemian String Quartet visited Tolstoi, and played to him quartets by Haydn, Beethoven and Schubert. Tolstoi, like the walrus and the carpenter, talked of many things. Thus he said: "I am passionately fond of music. Many have thought that this is not so because I wrote 'The Kreutzer Sonata.' No one can do me a greater injustice than by

denying me this passion. The art reached its highest point in classical music, and my favorite composers are Beethoven, old Haydn, the poetic Schubert, Mozart. All that has appeared since Beethoven, even in Russia, seems to me like dwarf-hills by the side of Chimborazo."

By the way, is not the composer Taneieff a son-in-law of Tolstoi? PHILIP HALE.

Gulick-Branth Recital.



VER 1,400 Brooklynites crowded Association Hall last Saturday evening and applauded in generous fashion the program of a special Christmastide concert arranged by the Brooklyn Institute. Earl Gulick, the famous boy soprano, and Miss Ida Branth, a talented young violinist, presented an attractive program. Accompanied by Isidore Luckstone, Master Gulick sang Adam's favorite Christmas song, "Noel"; "The Birthday of a King," by Neidlinger; "Sleep, Baby Mine," by Denée; "There's a Merry Brown Thrush," by Dudley Buck; "The Mill Wheel" (German folk song); "Petite Roses," by Cezek, and "Hush, My Little One," by Bevigiani. As encores the young singer gave "The Last Rose of Summer" and "Home, Sweet Home."

The singing of this boy has been commented upon again and again in THE MUSICAL COURIER, and all that remains to be said here is to repeat that the lad's voice is wonderfully sweet, and in the medium register remarkably rich, which betokens that he will develop into a baritone after his voice changes.

Miss Branth in her playing shows a dominant musical quality which women violinists frequently lack. She played the Grieg Sonata in F major with breadth, the Andante from the Mendelssohn Violin Concerto with grace, and the Wilhelmj "Romanza" and Sarasate's "Spanish Dances" with delightful tone. After the Andante from the Mendelssohn Concerto the audience demanded an encore, and Miss Branth played, with characteristic dash, one of the Hungarian Dances by Brahms. Miss Branth also played violin obligatos for the religious numbers sung by Master Gulick—"Sancta Maria," by Faure, and the Bach-Gounod "Ave Maria."

Dr. Gerrit Smith's 272d Organ Recital.

RAPIDLY approaching the 300 mark, Dr. Smith seemingly never tires of his search for novelties, as well as the performing of the standard classics. At the last recital, S. Archer Gibson, of Baltimore, Md., played most of the organ numbers, showing big technic, warm musical temperament and much taste in registration. One of his best numbers was the Widor Fifth Symphony, and of the classics the Bach A minor Prelude and Fugue.

Later he played some Wagner excerpts with brilliancy and effect. Heinrich Meyn, baritone, sang Franck's "Wait Thou Still" with such feeling and impressiveness that it was better than a sermon. He also gave the Händel "Thy Glorious Deeds" from "Samson" with classic repose, showing himself a master of the oratorio style. Rare is this quality—for it takes more brains than most singers possess.

This was the last of the present series of recitals.

New Godowsky Bookings.

Leopold Godowsky, the great Chopin interpreter, who makes a transcontinental tour beginning the latter part of January, will not return to the East until the middle of March. He has been booked recently in Spokane, Lindsborg, Kan., and Williamsport, Pa.

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MUSIC GOSSIP

OF GOTHAM.

NEW YORK, December 24, 1900.

FRANCIS STUART, of San Francisco, now here, has probably given more singers the entrée into brilliant careers than any other vocal teacher of the Pacific Coast. Concerning Mr. Stuart's own career as a teacher, it may be mentioned that he has been closely identified with the musical interests of San Francisco during the past ten years. Before that time he was a favorite pupil of the elder Lamperti, of Italy, and an acknowledged representative of that great master's method. He studied also with the elder Garcia, teacher of Jenny Lind and Malibran, and with Vanuccini, teacher of Scalchi, Annie Louise Cary and Myron Whitney. With such an equipment, combined with superior native ability and a fine conscience for his art, not to mention a fluent command of Italian and a charming personality, it is not a matter of wonder that he turns out so large a number of the most brilliant singers and successful teachers of the coast. As before stated, Mr. Stuart is now here, located at Carnegie Hall, where several of his prominent pupils of the Pacific Coast are studying with him, along with others who have known of him and his good work for some time past. Several of his pupils will shortly be heard here in church and concert, and there is no doubt that this Lamperti exponent will find himself in demand.

The Clef Club met in the restaurant, Carnegie Hall, on Tuesday, owing to the impossibility of finding a room at the Lorraine. There was a good attendance, and Carl G. Schmidt presided over the dinner. The after-dinner oratory was presided over by the first vice-president, Louis A. Russell. The subject on the docket for the evening was "The Idiosyncrasies of Modern Harmony," and the speakers were A. J. Goodrich and Frank A. Shepard.

Mr. Shepard was called on first and gave an interesting address under the sub-title of "The Logic of the Dominant." He is a nervous speaker and it was not easy at all times to follow him, but he was aided by charts and copies of one of his books. There can be no doubt at all but that he himself believes his method of harmony is much to be preferred for its simplicity and directness. He was closely followed by the members, who evinced their interest by asking many questions.

Mr. Goodrich talks in an easy manner. He claimed that harmony is not understood even by musicians as it ought, the cause being largely accounted for in the conflict between science and art. The developments in modern harmony have resulted largely from the refusal to be tied down to Old World rules. He claimed that "composition is not a science" in any sense, and that it cannot well be done by rule. After a few words from Mr. Russell in sup-

port of Mr. Shepard's plans, and by Mr. Tagg, who pointed out how largely the rules of harmony, and especially counterpoint, were almost exclusively of the "thou shalt not" order. He thought that if the very few things to be allowed the contrapuntist were written on a small card and everything else barred it would, at least, be more concise.

All of the names proposed for membership—H. H. Hallett, W. C. Hardy, Dr. K. F. Junor and Frank H. Shepard—went through unanimously. Notice of an amendment to the by-laws creating a new class of membership was given by the executive committee, so as to admit of the election of "honorary members" at the discretion of the club.

The Geraldine Morgan Amateur Orchestra, from the Joachim Violin School, was a feature of the Carnegie Lyceum children's performances of last week. They play well, and several of them bear distinguished names, as may be seen below:

Hampton Bonner, Kenneth Bonner, Emily Gilbert, Edwin T. Holmes, Jr.; Jeanette McAlpin, Harriet Ogden, Pandia Ralli, Nicholas Roosevelt, Oliver Roosevelt, Gladys Stewart, Louise Thorne, Edith Wright, Meritt T. Wyatt and Florence Wyman. They assisted in the performance because it was for the benefit of the Professional Children's String Orchestra.

Kate Stella Burr, accompanist, organist, &c., has had quite a bit to do of late, as follows: Mrs. Elizabeth Northrop's "At Home"; Dudley Buck, Jr., musicale; Mrs. Moore, Riverside Drive, musicale; United States Daughters of 1812, at Delmonico's, and selections from "St. Paul" and "Hymn of Praise," by Mendelssohn, at her electric lighted, up to date Grace M. E. Church, uptown, the evening of the last Sabbath of the month. This church is getting to be a regular kindergarten for Fifth avenue churches. After a season with her the singers go straight to prominent churches on Fifth avenue. This last, she says, is not for publication; hence it is published.

Miss Eleanor Foster, the pianist and teacher, active here and in Yonkers, N. Y., gave last Wednesday evening a parlor musicale, in which the following participated: Miss Clara Dorris, soprano; Miss Jeanne Frankel, contralto; Madison W. Smith, baritone; Otto Schroeder, violin; Frank Hauser, cello; Miss Foster, solo pianist, with B. V. Giannini at the piano.

A varied program, consisting of exclusively modern works, was performed, Miss Foster playing a Rubinstein cello Sonata, a Chopin Valse and the Rubinstein "Kammerei-Ostrow," No. 22. A crowd of interested listeners filled the parlors and enjoyed the evening.

The Kirpal Conservatory, of Flushing, continues to flourish. Young Theodore Lindorff, the pianist, recently played the Gade Novelletten and Mendelssohn D minor Trio in New York, with those veterans, Messrs. Roeb-

helen and Bergner, who seem to take a lively interest in him. He has received much encouragement from them, and this is certainly appreciated. It is quite unnecessary to mention where this occurred, as the name of the lady is altogether unknown in the musical professional world, so self-sufficient is she in the belief that her own little sphere is enough in itself. What folly! As if we were not all dependent on the public, after all; and the more this public knows to one's credit, the likelier the activity, and consequent prosperity. But there are people who can only see the brick wall next them—who cannot see the glorious sun and stars beyond.

After the last concert of the Kirpal Conservatory the Flushing Journal had this to say:

The parlors and halls were crowded with an interested audience, who listened to the select program, which contained strictly classical compositions as well as selections from the modern school.

Miss May Gillies played a beautiful selection from Bizet's "Carmen." The progress in her playing is most remarkable. Only ardent devotion to the difficult task can accomplish such results.

The same must be said of Miss Zelia Hicks, of whom Mrs. Kirpal can be justly proud. Her deep, mellow voice was listened to with great pleasure in "Little Boy Blue," by Buckingham, and Joyce and Lambert's "One More Clasp." The spontaneous applause after her singing was well deserved.

Master Theodore Lindorff was the last on the program. The people are always pleased to hear him play. He sits down, half boy and half artist, and is always sure of captivating his listeners. He played Thalberg's Fantaisie of Schubert melodies, and as an encore "Tarantelle," by Chopin, and he did play well.

Parson Price's pupil, Miss C. Hanselmann, of the Yonkers Dutch Reformed Church, sang recently in a concert in Brooklyn these numbers: "A Heavenly Dream," by Gray, and Millard's "Ave Maria," in both of these winning much praise. She is blest with musical intelligence and taste, and with the control Mr. Price has given her, her singing is very effective. The Price pupils are ever to the fore.

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Mrs. Broadfoot announces the marriage of her daughter, Eleanor, to Francisco Garcia Cisneros, November 17, 1900.

F. W. RIESBERG.

Madame Wagner's Daughter Marries.

Fraulein Isolde von Bülow, daughter of Mme. Cosima Wagner, and Herr Zeidler, a conductor in Bayreuth, were married on Saturday at the home of the Wagner family in Bayreuth. The former Fraulein von Bülow is a step-daughter of Richard Wagner. Her father was the noted conductor and pianist, Hans von Bülow. Herr Zeidler is one of the chorus masters at Bayreuth.



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FRANCE.

GOUNOD'S "Reine de Saba," lately revived at the Chateau d'Eau without success, is absolutely unknown to the present generation of Parisians. It had only fifteen performances on its first production, February 18, 1862, at the Opera, but at Brussels, the next year, it ran for forty-three nights amid enthusiasm, Gounod himself conducting. At Darmstadt it had a prodigious triumph before an audience comprising all the maestri and capellmeisters of Germany. It has never been given in Vienna, nor in London. In England its Biblical title prevented its production, for although Gounod's "Queen of Sheba" is that of Gerard de Nerval, rather than of Solomon, the good puritans of London looked on the presentation of this lady, of whom I think, the Koran and the Arabian Nights tell some funny tales, as blasphemous. In 1865, however, the difficulty was surmounted by giving it as a cantata at the Crystal Palace concerts and calling it "Irene." Strangely, too, the same idea cropped up in Paris in 1893 when the Société des Grand Concerts proposed to give it at the Eden Theatre, but the society expired of impetuosity before the event.

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The conservatory began its seventy-fourth season of concerts with Brahms' C minor Symphony. A. Pougin does not like Brahms; he warns people against confounding Brahms' C minor with Beethoven's C minor; he thinks the former has no appreciable ideas, no interesting theme, and that the orchestration presents no new detail, nothing ingenious or worthy of attention. The finale is mere schoolboy work. In fact, the third B is not fit to be put in the same alphabet with the other two Bs.

The Colonne concerts continue to give operatic fragments, such as the third act of "Siegfried," and the march from "Henry VIII," two excerpts which demand imperatively dramatic and scenic commentary. Tremisot's overture, "Pyramus et Thisbe," is the work of a man inexperienced in orchestral management, inconsistent in his instrumentation and lacking in harmonic richness. The Lamoureux concerts produced Chabrier's "Gwendoline," Lalo's Spanish Symphony, and Bourgault-Ducoudray's "Rhapsodie Cambridgenne," the first being almost Wagnerian, the second pretty, the third bizarre. It may be said in its behalf that the composer had the Paris equivalent of the Midway Plaisance of Chicago on the brain. The second part of the program was devoted to Berlioz. The Colonne matinee divided its program between Mendelssohn and Saint-Saëns, the chief number in the former being the overture to "Ruy Blas," in the second bits of "Etienne Marcel."

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M. Gailhard promises marvels of mise-en-scène for the production of Leroux's "Astarte" in January next. He says the scenes are to be "d'une sensualité extrême." The announcement will fill the opera house.

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Edouard Blau has completed a libretto based on Mme. De Staël's "Corinne," for which Ernest Morel, a pupil of Massenet, will furnish the music. He is a young man, who, judging by his published works, has an artistic temperament and some inspiration. A new operetta is announced at the Renaissance, under the title of "Princess de Taverne," a name that reminds one of the "Princess d'Au-

berge," by Jean Blockx, the Flemish composer, a work which has had a great success and has lately won a real triumph at the Grand Theatre of Lille.

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Massenet is in great demand. His incidental and entr'acte music for "Phedre" was given at the Odéon, December 10, 12, 15, 17 and 21; four of his operas fill the program of the Grand Theatre, at Lyons; his "Marie Magdeleine" has been lately given at Berlin, and his "Cendrillon" at Turin. He will conduct a series concert festival of his works at Brussels, and the first performance of "Cendrillon" at Nantes.

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The Variétés gave, December 1, a new thing called comedie-oprette, in four acts and five tableaux, music by Louis Varney. The piece is really more comedy than operetta. The time is 1804, when Citizen Bonaparte was about turning himself into Napoleon Empereur and Cadoudal was conspiring to seize and abduct him. Napoleon at that time was in love with Mlle. George, and one plan was to catch him while he was visiting her. Now, Mlle. George was a great flirt and had many wooers. To get rid of their importunities she flung away the key to her flat. Where did it go to? She and Mlle. Duchesnoir were rivals in the role of Phedre, and each had a circle of admirers.

The Eleventh Hussars were sworn adherents of George, and in the innocence of their hearts presented her with a bouquet and 1,000 francs. A young officer is sent to deliver this token of admiration, and, of course, Napoleon Bonaparte is elsewhere.

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The Opera seems to be reviving antiquities. It gave, with Mlle. Acte in the title role, one act of Gluck's "Alceste," a feat which recalls its performance of the second act of "William Tell." "Yes," said Rossini, "really the whole second act." It will also revive Reger's "La Statue" and Saint-Saëns' "Ascanio," the former (first performance 1861) will need revision.

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At Brussels a society is organizing for the cultivation of old music and old instruments; the founders are Mme. Leon, clavichordist; Mme. Boiner, singer; M. Van Hunt, viola d'amore, and M. Delfosse, viola da gamba, and a private performance will be given in January.

Morgan String Quartet.

THE first of ten concerts of the Morgan Chamber Music Club was given on the afternoon of December 19, at the home of Mrs. West Roosevelt, 110 East Thirty-first street. The Morgan Quartet played Mozart's B flat Quartet with finished art, to the delight of the audience. They were then assisted by Emil Paur, in the celebrated Schumann Quintet. The performance was full of dash and charm. A very large and fashionable audience was present, including many musicians of note—Jean Gérardy, Fritz Kreisler, Myron Whitney, Jr., and others.

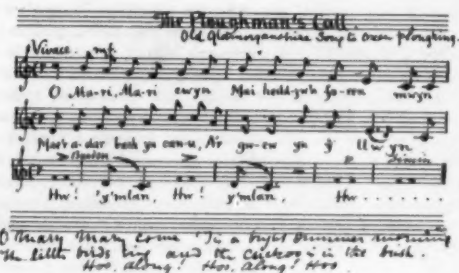
A. Gerard-Thiers.

Alfred Gérard-Thiers, the voice specialist, will visit Washington December 26 to 28, at the express desire of Mrs. Herriott-Shade, Mrs. J. M. Riemer and Miss Amy Law, three pupils of his who are conducting successful vocal studios in that city. Mr. Thiers will try voices and advise for courses of study at Willard's Hotel.

Christmas Music in Old Wales.

BELL ringers come from all parts of Wales at Christmas to perform their mightiest on the brazen clangers of the steeple of the Cathedral church in a city agreed upon, and after they have duly impressed the listening population with their majors, bob-majors and triple bob-majors, the musicians of the bell will sit them down together at a jolly fraternal dinner at some nearby comfortable inn.

No bell ringing in Wales would be complete without the execution of that favorite and indeed hallowed air, "The Bells of Aberdovy"—or, to give it its Welsh name, "Clychau Aberdyfi." The belief is widespread that the



tune is supernatural; that the bells are celestial voices speaking eternal truths in the tones of this musical chime. The following carol, albeit trite in the form of its English phraseology, possesses a power to thrill the fibres of the heart when intoned in those ancient syllables which fell upon the ears of Caesar and of Agricola:

As I sat on a sunny bank,
All on a Christmas morning,
Three ships came sailing by,
Who, think you, was in those ships?
Christ and the Virgin Mary.

The harper is an imposing and ubiquitous figure in the principality, and even as an accompaniment to an obviously modern song like the following, the chords of the old harp are full of grandeur:

Thrice welcome, old Christmas, we greet thee again,
With laughter and innocent mirth in thy train;
Let joy fill the heart and shine on the brow,
While we snatch a sweet kiss 'neath the mistletoe bough.
The mistletoe bough, the mistletoe bough!
We've full right to kiss 'neath the mistletoe bough.

A melody popular at all seasons in Wales is "The Ploughman's Call," an old Glamorganshire song to the oxen.

OLIVE LOGAN.

Norman C. Lascelles.

NORMAN C. LASCELLES, pupil of Stepanoff and Leschetizky, whose return to New York this fall to resume teaching has already been announced in this paper, is meeting with gratifying success. His classes have been growing steadily, and already he has discovered among his pupils several of unusual talent. Mr. Lascelles makes a specialty of preparing pupils for the concert stage as well as training those who desire to become teachers of the piano. Mr. Lascelles has a well appointed studio at No. 28 West Eighty-eighth street.

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Passing Mention, By Aodh.

THE descriptions in the daily papers of the opening opera performance at the Metropolitan Opera House were amusing proof of how the enterprise is regarded. Something like this: "Gounod's chef d'œuvre was chosen by Mr. Grau for the opening of the musical season, and the house was crowded. Long before the curtain rose the galleries were completely filled, ausgekauft, but the élite were not in such a state of anxiety to get the most they could for their money, and came in detachments. During their entrance the lights were kept rather low, so that the duo between Saleza and M. de Nevers lost much of its brilliancy. But when all illuminations were turned on for the second act the effect was magical and the scenic display beyond description. Juliette was elegantly gowned in virgin white, but somehow seemed to lack the aplomb of Mrs. T. Pastor, whose robe (a confection of Madame Griset, Rue Mogador, Paris) took the cake. The débutante, Miss X, in a velvet robe montante, was an exquisite figure, and the matronly figure of Mrs. G. and others too numerous to mention made the enraptured reporter doubt whether he was in our temple of music or the horse show. M. Pol Plançon was in fine voice, and sanctioned the modern style of male dress by adopting a white waistcoat. The opera, we may add, is in five acts, words by Romeo, music by Juliette, and is a comparative novelty in Gotham."

And so on, and so on. Nobody in the place, except a few poor people in the galleries, listened as best they could to the music; as for the rest, for the New York ladies, like Roman ladies at the circus, "To see they come; come to be seen themselves," and the gentlemen wander from box to box, chatting and flirting. That is amusing, but is it art?

We go to the theatre or opera now to see our friends, and to be able to say we have heard this star or that star. The composer or author is a quantity to be neglected. We want to see Bernhardt and Coquelin. Who is Rostand? We go to see a charming gentleman with two legs play Macbeth, but who was Shakespeare? And in the star what do we admire? Very often only the lady's dress or coiffure.

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Even in absolute music we see the same tendency of modern taste. We have some twenty or thirty pianists reciting through the land. As a rule they all recite the same things—Beethoven, op. x; Chopin, op. g; Brahms, op. a; Tschaiikowsky, op. b, and so on. But what fills the concert hall is the technique of the pianistic acrobat who is "interpreting" the lucky composer, and whom we dignify by the title of virtuoso.

The poor virtuoso must not be blamed too severely for cultivating his athletic powers. As a nearly general rule he is imported here by some manufacturer who wants his piano "boomed," and

hence he is bound to show that the instrument for which he is the advertising agent is better than any other in the market. He must display all its good qualities and hide all its bad. He must do his best to sell that brand of piano. And then, alas! he is expected to sign a certificate that it is the best instrument he ever touched. All this sadly handicaps him in displaying his own real talent, still it gives him a chance to make himself known, and then returning his own master.

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In a letter dated September 23, 1782, Mozart wrote what is as true now as it was in his day: "To win applause one must write things so intelligible that a cabman may be able to sing them, or else so unintelligible that people will admire them for the very reason that no one can comprehend them." That is, the public will have either con songs or Heldenleben, Hall Caine or George Meredith.

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Years ago Rubinstein wrote that there were three different stages of musical taste. The first lasted till 1855. Then everything was virtuosity; Italian operas and Meyerbeer operas were popular because the singers, male and female, were virtuosi. In concerts nothing was tolerated except fantasies and variations on operatic airs, or dance and bravura airs.

From 1855 to 1880 the public and the artists went in for the classics, rejecting rudely anything new. The fashion was for symphonic concerts and chamber music, and a fantasia on an opera air in a program was a profanation.

At present we are in the third mood, we want only what is new and transcendental, while anything old has only an historic interest.

There has been some change since Rubinstein expressed these opinions, but we can still repeat the question: How long will the present state last; always or will there be a reaction? Will there be something more novel yet? What will the new thing be? Popular music? In that case we shall recommence by the recommencement.

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The change must be gradual, the progress slow. Violent shocks are not always, and certainly not necessarily, the precursors of durable revolutions. Indeed, ordinarily, it is by the very opposite means that the empire of truth is established. However little one studies the works which have obtained a durable admiration and indisputable renown, one sees that their essential character is simplicity and tranquillity. In the intellectual as well as the moral order, violence, far from being a right of force, is an indication of weakness. It is especially the characteristic of works of the decadence in literature, in music, and in painting.

Truth is before all simple and tranquil; it penetrates rather than strikes; it is not the blast of

Boreas, but the rays of Phœbus. Hence it often passes unperceived or disdained, deprived, as it is, of all artifices, all extraneous trickeries, all the tinsel to which so many works, more or less seasoned, owe that transient splendor which is called "fashion," an ephemeral crown whose leaves fall at the slightest shake, and disperse at the slightest breeze.

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M. Jean d'Udine in commencing his duties as critic of the *Courier Musical*, makes a public profession of faith. All criticism of art, especially of musical art, ought to remain subjective. The beauties of art only excite individual emotion, and if, for example, "in music, that emotional mathematics, I see only a vague, poetic intuition of rhythms and abstract numbers and not a mirror of precise verities I do not esteem it less sublime, nor less indispensable for mankind." Hence, while recognizing certain useful forms, he will never attempt to analyze the secret emotions, which are individual, both in the case of the composer who translates them into sounds and in the case of the audience who hears them rendered. He does not believe in the universality of any harmonic or melodic formula. Everything is relative. A street song is as beautiful for those who like it as "Zarathustra" to those whose brains can take in that symphonic poem.

Allowing the admirers of Richard Strauss to enjoy all the pleasure they can get from his works, he protests against his æsthetics. It is not a question whether he likes his curves and color, that is a personal affair, but he protests against the dangerous "cerebrality of a man who, confounding the world of ideas and that of feeling, pretends to set to music moral axioms and to represent by chords and melodies the proverbs of Sancho Panza. You reply that Strauss' works are very interesting. I rejoin that art is not made to interest, but to touch."

Miss Francisca Married.

MISS FANNIE MICHELSE, known as Fannie Francisca, the American singer, was married December 5 at Amsterdam, Holland, to M. Jacques Cointi, who is connected in an executive department of the opera in that city.

Mrs. Katherine Doubleday Busy.

Mrs. Doubleday in this her first New York season is doing much better than she expected, her pupils of other times being so well satisfied that they all recommend her enthusiastically. Her method, based on personal experience as a successful singer, that of "front tone production," enables her pupils to sing for hours without weariness. A specialty is the correcting of that singer's bane, the wobbly "tremolo"—as well as the training of the speaking voice, such as clergymen, public speakers, &c.

Clementine Sheldon-Hess at the Astoria.

A feature of the Pilgrim Mothers' dinner at the Astoria last Saturday afternoon was the singing of this young Binghamton artist, whose numbers were "A Song of Dawn," by Allitien, and a popular little song by Homer N. Bartlett. In these she showed most artistic voice-use, a clear and true light soprano and daintiness of conception, united with grace of person. She received well deserved applause.

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KREISLER IN BOSTON.

Since Kreisler's Appearance in Boston on the 18th He Has Been Invited to Perform the Beethoven Concerto in D Major with the Boston Symphony Orchestra in Boston on February 8 and 9.

MR. KREISLER is certainly a violinist of amazing technic. His clearness and purity in scales, double notes, octaves, flageolet tones are remarkable. His tone is sympathetic, and he sings a cantilena delightfully. He is inclined to take his allegros at great speed, but we have had so much of the "slow allegro" here in Boston that a true allegro is a treat as well as an excellent object lesson to young violinists. If his left hand is nimble and sure; his bowing, easy and graceful and brilliant, also excites admiration. Nor does his extraordinary technic ever lead him into mad extravagance for the sake of making the audience sit up. Mr. Kreisler is always the musician.

It is to be hoped that this master of the violin will be heard here at a Symphony concert.—Journal, December 19.

Fritz Kreisler, the Austrian violinist, gave a recital in Steinert Hall last evening, assisted by J. Wallace Goodrich, accompanist. The program included a Bach Suite, concerto for violin No. 2, by Vieuxtemps; Tartini's "Devil Trill" sonata and Paganini's "Non Piu Mesta," transcribed by Kreisler.

He has a tone of great volume and of wonderful purity, his intonation is absolute and his mastery of harmonics, double stopping and other violin virtuosic tricks is complete. In these respects he seems to be without a superior. The higher artistic qualities were admirably displayed in the Bach number, also in the concerto.

The other numbers served to display all the violin pyrotechnics known to modern artists, and Mr. Kreisler received an immense ovation at the close of the recital. Two extra numbers were added as the result of numerous recalls. In a word Mr. Kreisler has demonstrated his fitness to be classed with the few great violin masters that have appeared in Boston within recent years.—The Post, December 19.

Steinert Hall: Mr. Kreisler's Recital.

Fritz Kreisler, the violinist from Vienna, had a striking success last evening at his concert in Steinert Hall. He played, accompanied by J. Wallace Goodrich, a Bach Suite, Vieuxtemps' F sharp minor Concerto, the Tartini Sonata, and a piece by Paganini, "Non Piu Mesta," in the arrangement of which he himself apparently had a hand.

Of a violinist's technic only a violinist may speak with authority. To a non-violinist, however, it appeared as though Mr. Kreisler were performing incredible feats of virtuosity. In the Paganini piece, for example, there was a bewildering display of fireworks, indeed amazing. His tone in bravura passages is very large, and in melodies it sounded full and at the same time sweet. The intonation was pure, and there was always an effect of admirable freedom.

To turn to the musical side of the matter, Mr. Kreisler played what was of musical worth very beautifully indeed. He did the Bach Suite admirably, nobly, and the concerto he made sound worth while; he was always simple and

unaffected. Brilliant he was, too, to a high degree; however, it was all very beautiful playing, well deserving the enthusiastic applause it got from a large audience.—Evening Transcript, December 19.

Fritz Kreisler's Recital.

Distinguished Young Austrian Violinist Heard in Steinert Hall.

Fritz Kreisler, who recently returned to America after an absence of twelve years, gave a recital in Steinert Hall last evening. When Mr. Kreisler was last heard here he was a very small boy, and his playing was then regarded as something extraordinary for one of his years. He is now no longer an infant phenomenon, but a very sturdy young man, possessed of an excellent musical equipment.

He was welcomed heartily by the audience, and a great deal of applause was bestowed on his performance of a program consisting of the following selections: Suite, by Bach; Concerto, F sharp minor, No. 2, by Vieuxtemps; Sonata, "The Devil's Trill," by Tartini, and "Non Piu Mesta," by Paganini-Kreisler.

Mr. Kreisler is easily the master of all requirements of technic, especially those concerning the left hand; his tone is pure; he plays with freedom and surety and with fine expression and sincerity—in brief, he is a violinist of much more than common ability, and his playing is a source of much artistic gratification.

He gave an intelligent and well executed performance of the Bach Suite, and the brilliant Vieuxtemps Concerto was played with splendid dash and fine finish. Ample opportunity was provided by Tartini's famous Sonata for display of his brilliant virtuosity, and he readily met the demands of this exacting composition. His own arrangement of Paganini's "Non Piu Mesta" is a very showy work, fairly bristling with amazingly difficult passages for bowing and fingering, but none so difficult that he did not play them with great swiftness and faultless intonation. His playing of the harmonics in this composition was really superb in delicacy of execution and beauty of tone.—Globe, December 19.

With Fritz Kreisler at Steinert Hall, and the Longy Club at Association Hall, it was but natural that the reviewer should sigh:

How happy could I be with either,
Were t'other dear charmer away.

We began therefore, in Steinert Hall, with the Kreisler concert. The new violinist gave a recital which displayed him in every domain of the instrument. The solid classical school, the vein which is often called the "German" school, was present at the very beginning in a Bach work, a suite for four movements.

Mr. Kreisler had the advantage of an excellent accompanist, J. Wallace Goodrich, a thorough Bach scholar and a fine ensemble player. The result was something to be remembered and to grow enthusiastic over. Not a bit of sensationalism, not a trace of overforcing was evident, but

a refreshing and musicianly interpretation of the pure style of the old master which was beyond criticism.

Directly after this there came the "Belgian" school; the vein of pyrotechnics and of technical display, as represented by a work of Vieuxtemps. In this vein the artist showed himself as effective as in the higher reaches.

Kreisler has the breadth of an Ysaye, and when he achieves the larger bowing of that artist he will rank with anyone in the world. He is a giant of the violin as it is, and one does not need to apply the stereotyped phrasing of "good intonation," "clear double stopping," &c., to him; he has passed all that long ago. He is a musicianly player and an electrifying one—a rare combination.

To play three and four voiced passages in harmonics is something rare in violin work, something that one associates only with that violin demon, Paganini. Mr. Kreisler not only achieved this, but a great many other points of thorny technic, and led his audience up to a fever heat of enthusiasm. The fantasia on "Non piu Mesta" was an overwhelming exhibition of technic, partly evolved by Paganini, partly by the young violinist himself, and was so phenomenal that the audience demanded more with something like frenzy.—Advertiser, December 19.

A Great Violinist.

In Steinert Hall, last evening, before a large and highly interested audience, a violin recital was given by Fritz Kreisler, the Austrian violinist.

Mr. Kreisler played in Boston with Rosenthal in 1888, but it is safe to say that most concertgoers' recollections of him were rather indefinite. This they can never be again, for he proved himself last night to be one of the great players of the world, by far the most notable man since Ysaye, and in some respects superior to that master of the violin. Kreisler has, in the first place, a technical skill of amazing and phenomenal brilliancy; nothing is too difficult, and everything appears to be done with the utmost ease—the true test of virtuosity. He has a broad, strong, eloquent tone, and above all a deep and potent something that stirs and thrills the emotions as no player of late has been able to do. In short, he stands among the first in the world.

Kreisler is not merely a player of astounding technic and fiery emotion. He is, too, a musician of solid and dignified attainments, as his noble playing of the Bach Suite gave ample evidence. The Vieuxtemps Concerto showed him in a poetic and fascinating style, while his superb mastery over the frightful difficulties of the "Devil's Trill" was something never to be forgotten. As if to pile Ossa on Pelion, he gave still further evidence of consummate virtuosity in his own arrangement—I was about to say difficultization—of Paganini's "Non Piu Mesta." In response to most enthusiastic applause Mr. Kreisler played two movements of a Sonata by Nardini. Let me repeat, however, that Kreisler, wonderful technician though he be, is first of all a musical artist of worth and dignity.—Traveler, December 19.

"In Classic Form."

"In Classic Form," being recreations for piano by J. Lewis Browne, has just been issued by the John Church Company. This series of short "teaching pieces" (each number occupies but two pages) range from the simplest melody, with both hands in the treble clef, to canon and fugue in two parts. Small hands have been thought of, and the music itself is melodious, well thought out and carefully fingered. Altogether a welcome addition in a field that will never be overcrowded.

The Teatro Comunale, of Bologna, opened its opera season on November 9, with Mascagni's "Iris," which scored an enthusiastic success.



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The Clavier Method.

Editors The Musical Courier:

MY attention has been called to an article in your issue of December 19 signed "Henry G. Hanchett," and headed "The Clavier Method," in which the writer states that the subject seems to him to be one which "invites and deserves general public discussion."

I have little time to answer this letter, but I will let its author condemn himself by quoting his own language. He says: "It is well known, I believe, that I am a strong advocate of the use of the Virgil Practice Clavier, and regard it as an immense time saver in the acquisition of a good technic and of vast assistance in the cultivation of musical taste and discernment. In fact * * * I believe that for the past five or six years I have had hardly one pupil who has not made use of the Clavier in accordance with the Virgil method for the acquisition and perfection of technic."

These are convincing assertions, but if, by means of the Clavier and the method, all these great and valuable things are accomplished, why does he go on to say that he cannot approve of the "methods, plans, ideas and courses" adopted in the Virgil schools? I am only responsible for one, and that is the Clavier Company School, of which I am the director. In this school the Clavier method is taught as its author understands it. If the public believes that Dr. Hanchett understands my method better than I do, then his condemnation of the "methods, plans, ideas and courses" of this institution may have some weight; but if, on the contrary, the public can indulge the belief that I understand the use of the Clavier and the method better than he does, as perhaps may seem reasonable, it matters little whether he favors my methods and plans of teaching or not.

He says further: "These schools, without exception, make the goal technic, execution, performance, gymnastics; in all of them quality of touch, artistic expression, beauty, culture, music are considerations of inferior rank." I can excuse him in a measure for making this utterly false statement. He did, as he said, take both class and private lessons from me, but he never came to me with a lesson properly learned; he was anxious to scatter over a great deal of ground, but never really mastered a thing. He always had some false technical notions of his own sandwiched in which prevented his grasping thoroughly the subject in hand or getting the full benefit from the instruction given. Not only was his own progress hindered by his erroneous notions, but his pupils are sufferers from the same cause. I have had a good many who have had lessons in the Clavier method, as he called them, from him, and all these gave evidence of his incompetence as a teacher of technic. I have invariably found them wrong in nearly every elementary and foundational principle.

Perhaps Dr. Hanchett thinks I ought to be pleased to have him announce to the world that he teaches the Clavier method. He may use the Clavier as he thinks best, but when it comes to the method I prefer that any teacher let it alone if he cannot teach it correctly.

We have a special technic course and when pupils come to us, as Dr. Hanchett did, thoroughly experienced in music but deficient in technic, they take this course. We do not talk to them of beauty, culture, music, but devote our energies to correcting their faults and to giving them that which they lack. When the foundational principles have been thoroughly mastered these are applied in the study of musical effects. Dr. Hanchett did not reach this point, though after he had made some progress in execution and in the study of the principles of accent and expression he suggested that he would like to make application of these to a few pieces.

Accordingly, at the following lesson, he played for me

a composition, and when he had finished playing he remarked: "I see clearly the great value of these accent and expression principles and I feel sure that I have never made half as much of myself as I might have done had I devoted myself to just such work as this in my early studies." I believe he told the truth, for although I knew him to be a good musician, his playing certainly lacked in "quality of touch, artistic expression, beauty, culture, music"—the points which he charges me with considering of "inferior rank."

These subjects are never considered by me as of inferior rank—Dr. Hanchett misrepresents me—but knowing that no one can reveal the superior qualities enumerated without thorough technical control, which implies that mind, muscles, nerves and fingers must be brought into sympathetic action, I devote myself, at first, to establishing in my pupil those mental and physical conditions which are the direct causes of the desirable effects mentioned. The goal of any teacher who really understands the use of the Clavier and conscientiously desires to teach intelligently the educational principles of the Clavier method, is not "technic, execution, gymnastics," as Dr. Hanchett states. These are simply the means employed to secure to the player the power of artistic, musical performance, which certainly should be regarded as the goal, for such performance covers the whole ground—it includes "quality of touch, artistic expression, beauty, culture, music."

The assertion that we neglect musical culture is entirely unfounded, which discovery Dr. Hanchett would have made had he completed the special technic course and then pursued a systematic course in the application of the principles learned. In the Clavier Company Piano School, when pupils have gained a certain amount of technical skill, they enter the interpretation classes, which are under the artistic direction of S. M. Fabian, whose business is not to teach technic, but to see that pupils make a proper application of correct technical principles to artistic, musical expression and interpretation. He himself is a finished artist, is thoroughly versed in the principles of interpretation, and has an exhaustive knowledge of piano literature. It may serve to explain why Dr. Hanchett does not approve of the work of our school, on the artistic side, when I state that there had been some talk of his taking charge of our pupils in the department of interpretation, but my ideals are so high that I could not accept the services of an ordinary performer in this branch of the work.

Dr. Hanchett seems anxious to warn teachers against taking up the Clavier method on the ground that even after they have gained certificates they will receive no support from headquarters. I wish it distinctly understood that any teachers who acquire a knowledge of the Clavier method, as it really is, will receive my hearty support. The charge regarding certificates is, so far as concerns me, absolutely false, for I have never told any to whom I have granted certificates that they are not competent to teach the Clavier method.

Dr. Hanchett quotes the statement of "two of the most prominent teachers of the country": "That the more they saw of the results of Clavier teaching the less they liked it," and tries, from policy, to shield them from the charge that this assertion proceeded from prejudice or jealousy. He is very generous, but this assertion does not weigh with any intelligent person. He prides himself upon being consulted about certain matters in connection with the issue of Book I. of my "Foundation Exercises" and upon the fact that in our school prospectus appear two paragraphs from his pen. It is true that he was asked to look over the proof of my book with a view to improve the order of the exercises, but not with regard to the correctness of a single principle or to the construction of one exercise. After the lapse of a few days he returned the proof, saying that he did not see that it was necessary to make any change. He favored the expression "marcato" touch, in place of "half

staccato" touch, and this was adopted not alone upon his authority, but upon that of Hans von Bülow and Dr. Ritter.

With regard to the quotation in our prospectus, I can only say that Dr. Hanchett's sense, when he expresses sense, is as good as anybody's sense, and, with his permission, I shall make use of it if necessary, but, with my own permission, I shall refuse his nonsense.

Dr. Hanchett is a good lecturer upon musical subjects, and when I was going abroad I did recommend our company to employ him to give lectures upon the use and importance of the Clavier. At the time I did so he expressed great interest in the work, and I had every reason to believe that, as he intended to continue his studies, he would become a competent and valuable assistant.

Ben Johnson says: "One may be honest yet in error, or may be intelligent and in error, but no one can be both honest and intelligent and wrong." Dr. Hanchett is certainly wrong. Believing him to be honest, I can attribute his erroneous conclusions to but one cause—that is, lack of intelligence upon the subject under discussion. I know of two ways of convincing him before the public of his errors. The first way is wholly dependent upon himself and his honor. I make to him the following proposition: I will give him for the period of one school year one private and two class lessons per week, free of charge, upon condition that he prepares faithfully the work that I shall give him to do. I shall hold him for one term, at least, strictly to technic. At the end of the year I shall require him to announce, through the columns of THE MUSICAL COURIER, whether his statement that in our school "quality of touch, artistic expression, beauty, culture, music are considerations of inferior rank" is true or false.

The second way depends upon the willingness of my advanced pupils to state through the columns of your valuable paper whether, according to their own experience, Dr. Hanchett is correct when he asserts that the school conducted by the Clavier Company and myself makes "the goal technic, execution, gymnastics," and considers "quality of touch, artistic expression, beauty, culture, music" as of inferior rank."

The closing sentence of Dr. Hanchett's letter is: "I want it borne in mind always that I subscribe myself as a friend and constant user of the Clavier and the Clavier method." I want it borne in mind always that I subscribe myself as a friend of Dr. Hanchett. He takes to himself the right, because he is a friend of the Clavier and Clavier method, to handle these just as he chooses. I take to myself the right, because I am a friend of Dr. Hanchett, to handle him just as I choose.

A. K. VIRGIL.

Miss Nora Maynard Green's Musicales.

ON the evening of December 17 Miss Nora Maynard

Green gave the seventh musicale in her spacious Fifth avenue studios, which were particularly attractive, being appropriately decorated with Christmas evergreens. Many prominent persons were present, and all were enthusiastic about the singing of the talented pupils, who included Mrs. George A. Smith, lyric soprano; Mrs. E. Berry Wall, coloratura soprano; Miss Elizabeth Winter, coloratura soprano; Mrs. Katherine Kerr Carnes, dramatic soprano; Miss Florence de Vere Boesé, soprano, and Miss Augusta Rossiter, soprano. Their work was artistic and finished, reflecting great credit upon Miss Green. Special mention must be made of the latter's remarkable gift for teaching her pupils to trill easily and effectively. The efficient assisting performers were Mrs. Edwin Dustin Ruggles and Miss Sybil Worthington Smith, accompanists, and Miss Cecelia Bradford, violinist.

On January 8 Miss Frances Boesé, soprano, will give a recital in this studio, where, during the last week in the same month, an interesting program of sacred music will be presented.



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616 Twelfth Street, N. W.,
WASHINGTON, December 23, 1900.

THE new organization known as the Washington Philharmonic Orchestra, under the direction of W. H. Santelmann, gave its first concert on the evening of Sunday, December 16, at Columbia Theatre. The orchestra is composed of some of the best musicians in town, the strings comprising our best solo talent and the wind being made up of members of the Marine Band, of which Mr. Santelmann is the leader. The idea of Mr. Santelmann as the leader of an orchestra, instead of a band, is not a novel one, as some of the local papers seem to think.

All last winter and spring the Marine Band transformed itself into an orchestra for weekly concerts, as easily as a chameleon changes colors, and Leader Santelmann, who is a violinist, worked up the current orchestral music excepting symphonies, for public performance.

The feature of the concert was a Rachmaninoff concerto (1873) in piano, which was played from manuscript the first time in this country.

But to return to the concerto. It is great; and who can frown upon the present Russian craze which is seizing hold of us when there are such examples of Russian music as this in existence? A study of the inwardness of the music as revealed in this composition shows a leaning toward the diminished fourth and other unusual intervals in the melody. The harmony is not extraordinary, nor is there any great peculiarity in rhythm. The frequent occurrence in this composition of the inexpressibly pathetic upward inflection or tension of a half tone does not seem to me particularly Russian, as this has been used by so many composers of other nations.

A notable example of this rising half tone is the recent violin concerto by Dubois, in which the principal theme of the first movement, and indeed the kernel of the whole composition, consists of two notes, the second a semi-tone above the first—a musical phrase, to my mind, indicative of the most intense and unsatisfied longing.

The first theme shows the diminished fourth in the third and fifth measures.

There is also a beautiful second theme and working out, and in this connection I regret to state that the audience betrayed its ignorance of the sonata form by applauding at the beginning of the elaboration, after the announcement of the two themes, being under the misapprehension that the entire first movement, "Impetuoso," had ended.

The second movement, "Andante Cantabile," is very short, but full of rich melody; and the third, "Allegro Scherzando," is such a good example of a musical joke in its first and last part, that several members of the orchestra, including Sol Minster, were seen to smile. But what a tragic melody in the second part of the movement!

And then, of course, there is, after the return of the frolicsome measures, a sort of coda or finale to end up with.

The rest of the program consisted of the familiar "Leonore" overture, Wagner's "Ein Albenblatt" and "Lohengrin Prelude," Raff's "Im Walde," and two Dvorák Slavonic Dances.

The playing of the orchestra gives promise of good things, but the "Prelude to Lohengrin" lost most of its mystical and dreamy character by being played too rapidly and not sufficiently pianissimo. The concertmaster seemed to a large degree responsible for this. He appeared to be leading or trying to lead the violins instead of Mr. Santelmann, and his movements, such as jerking of the head and arm, broke the fine repose and unity of movement of the other first violinists. He ought to keep his temperament in a padded cell when he goes to concerts. It is all very well to saw the Hunting theme on the notes of the major triad in the last movement of the "Im Walde" with one's temperament at high pressure, but playing the Grail theme from "Lohengrin" with any degree of strenuousness is like attempting the "Lost Chord" on a bass tuba.

Aside from this incongruity in the first violins, the organization is a good one, and both it and Mr. Santelmann should be complimented for the interpretation of Raff's beautiful work, and for their work in the concerto, which to my mind did not at all overbalance the piano part, as some of the critics seemed to think. The personnel of the orchestra is as follows: William H. Santelmann, conductor; Herman C. Rakemann, concertmaster; Ch. Arth, Jr., Sol Minster, Raymond Schroeder, William E. Green, L. Naecker, Emil O. Weber, Frank A. King, Taylor Branson, J. W. Beauchamp, William Au, William Taylor, B. Amis, Ch. Arth, Sr., Charles Schroeder, William Buckingham, Theo. A. Sevenhuysen, G. Leimbach, L. Kruger, C. Donch, Joseph Finckel, Robert Stearns, John ter Linden, Wenceslad Villapando, C. Thierbach, A. Jaegle, J. Loeffler, C. Neumann, C. Kruger, W. Donch, E. Pfarr, F. Nacker, H. Jaeger, W. de Luca, F. Bohl, R. Messinger, F. Patzschke, J. Varpoucke, Edward Van Look, P. Brannan, H. Werres, H. Tavender, O. Lehnert, H. Wunderlich, W. F. Smith, B. Baumgartel, V. Petrola, L. Tilleux, Herman Jaeger, H. Stone, William Walton, J. Espita, F. Wallen, S. Johnson, Ernest Lent, A. Giachetti, George Sousa.

I hope that this orchestra may become a permanent institution in Washington.

• • •

The following appeared in the Washington Post:

"Dr. J. W. Bischoff is arranging his course of concerts, of which there will be four. One will be a miscellaneous concert, another characteristic American music, and the last one, as usual, will be a cantata or oratorio by his choir, in the Congregational Church."

• • •

A number of new publications have been received, and these will receive attention later.

• • •

Alvah Glover Salmon has a number of compositions at the Congressional Library, his op. 36 containing a pleasing Gavotte in C. His latest work, "Impromptu," op. 38, is not there.

BERENICE THOMPSON.

Tom Karl Musicales.

A brilliant event was the musicale of the popular tenor at the Dr. Gerrit Smith studios last Monday evening, the participants being Misses Geraldine Morgan, Lucille Saunders, Marguerite Hall, and Tom Karl, Joseph Phillips, Dr. Gerrit Smith and Albert McGuckin. The participants contributed to a much enjoyed program, and a distinguished social crowd applauded. Mr. Karl's musicales are events.

Three Songs.

Words from - - -

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Obituary.

Dr. Max Abraham.

"**E**DITION PETERS" is known to the whole world of music. Its proprietor was Dr. Max Abraham, of Leipzig, who died in that city on December 10, after suffering for years with heart trouble. On December 1 the house celebrated its centennial.

Dr. Abraham was a cultured man of high character and noble inclination. The Peters Musik Library of Leipzig, established by him years ago for the free use of all music students, remains as a monument to his memory. At the head of this library and publisher of the *Musical Annual* is Dr. Emil Vogel. The "Edition Peters" continues for the present.

Sims Reeves Singing.

HAD Sims Reeves died twenty years ago, his loss to music in this country would certainly have been proclaimed as irreparable. By the end of the century, however, he had outlived his fame, and his death last week called forth little more than the usual number of lengthy obituary notices. Sims Reeves, indeed, belonged to a past generation, and even his vocal style was more or less obsolete. For Mr. Reeves belonged to a school which thoroughly believed in the theory of Madame Balfe, who, when cheery Arthur Mathison asked for something more than the then usual thirty guineas for the libretto of "The Talisman," laid down as an axiom that "nobody cares for de vords." A foreigner, however intelligent, who in the last generation heard Sims Reeves warble "Come Into the Garden, Maud," or "My Pretty Jane," or "Tom Bowling," would have been puzzled to determine in what language he was singing. In those days, perhaps, librettos were so thoroughly illiterate and absurd, that the less that was heard of "de vords" the better. But John Braham, if we may credit those who knew him, had rather a fault the other way.

Apart from his indistinct enunciation, Sims Reeves' singing was, for a pure tenor voice, as near perfection as we are ever likely to find it. He had well marked mannerisms, of course. But perfect production and phrasing, absolute accuracy, both in intonation and in florid music, were features of his singing, which was, of course, quite foreign to the shouting that marks the modern German school. Yet in his day Sims Reeves beyond question exercised an immense and, for the most part salutary, influence over English vocalism. He had no trace of the vibrato, which even then was a vocal defect sometimes cultivated by the Italians. Every detail was thought out and studied, and art considerations preceded all others. Sims Reeves was perhaps the first really great tenor who ever won success under his own British name in the opera houses of Italy, a success which was repeated both in English and Italian opera in England, his operatic career thus extending over about twenty years. His whole artistic life lasted about sixty years; but at the end the once proud "star" was forced by straitened circumstances to accept a civil list pension of £100.—London Truth.

A new tenor has been discovered in Spain. His name is Biel; he was a weaver at Saragossa, discovered by an impresario and brought to Madrid. From Madrid he was sent to Italy to study, and has now returned to the Spanish capital, where in "L'Africaine" and "Trovatore" he aroused great enthusiasm and is hailed as the greatest tenor of the century—greater than the great Gagarre.

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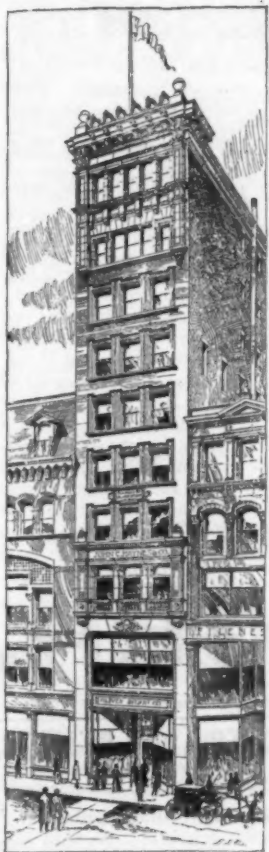
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Oliver Ditson Company



THE Oliver Ditson Company take possession of the new building, Boston, designed by Kendall, Taylor & Stevens, and erected for them by Charles H. Ditson, immediately after the holidays. The building—125 feet high, 10 stories, a basement, and sub-basement—is built of Indiana limestone, terra cotta and light gray brick. The construction is steel, and the structure is fireproof.

The building is equipped with electric freight and passenger elevators, quick running electric lifts, an inter-connecting telephone system, and other modern business appliances that will facilitate the handling of their vast business.

The sub-basement, 25 feet below the street, is occupied by an independent electric lighting plant, the heating and ventilating apparatus, and other machinery.

The basement will be used as a stock room. The first and second floors with balconies are designed for the retail and bookkeeping departments; the former is to be fitted out with entirely new fixtures. The two floors are connected with elevators and wrought iron stairs, and warmed by the fan ventilating system. The third and fourth floors will be occupied by the retail department of John C. Haynes & Co. and the musical instrument department of the Oliver Ditson Company. The general offices and editorial rooms will be on the seventh floor, and the other floors will be used for the storage of music. There is no room in the new building for the plate vaults, printing plant, instrument factory, piano warerooms, and storage for instruments; these departments will be continued as heretofore.

The new building is built on the site formerly occupied by the five storied building erected by Oliver Ditson in 1857 at 451 Washington street, a few feet from Boston's busiest corner.

"With the exception of a few names like Lowell Mason, Louis Moreau Gottschalk, Stephen A. Emery and George F. Bristow," says Rupert Hughes in his recent work "Contemporary American Composers," "practically every American composer of even the faintest importance is now living."

The youthfulness of our School of Music is due to the fact that it had to wait for a publisher—for the man who could create a demand, and supply it—for the man who could make it profitable for composers to write music. That man was Oliver Ditson, and the American School of Music, it can fairly be said, was established with Oliver Ditson as its publisher.

Almost without exception every prominent American composer has received from him substantial encouragement, and no other catalogue contains such an extensive list of meritorious works by American writers as does the catalogue of the Oliver Ditson Company.

Oliver Ditson was born October 20, 1811, in Boston, at



OLIVER L. DITSON.

the lower end of Hanover street, nearly opposite the residence of Paul Revere. His parents were of Scotch extraction, and his father was one of a firm of well to do ship owners.

Graduating with honor from the North End public school, Oliver began his career as a clerk in the book store of Colonel Samuel H. Parker. Later he mastered the printer's trade, and re-entering Colonel Parker's employ made himself indispensable to his employer.

In 1834, Mr. Parker's store was destroyed by fire. Soon afterward the firm of Parker & Ditson was formed, and business was begun with a stock that looked slim on a single counter at the famous Old Corner Book Store. Young Ditson, now twenty-one years old, seeing a great future in the music publishing business, changed the book store into a music store, and in 1840 bought out his partner's interest.

In any other branch of business he would doubtless have achieved great distinction; but he was finely adapted by nature and training to the calling he had chosen. From this period, wherever there was a demand for music of any sort, whether for musical societies, churches, Sunday schools, or the home, and whenever a demand could be anticipated and developed, the attractive publications of the house were immediately forthcoming. It was his keen foresightedness in providing for the musical wants of the public which was the envy and despair of Mr. Ditson's competitors.

Another cause of his success was his policy of cherishing close and cordial relations with composers and artists. He made their interests his own, and secured their con-

stant and unvarying support. Before the increasing excellence of musical instruction in America made it unnecessary, he had sent, at his own expense, over twenty promising students to Europe for instruction.

He was a natural financier, and for twenty-one consecutive years he was president of the Continental Bank of Boston. For many years he was a trustee of the Franklin Savings Bank, and also a director of the Boston Safe Deposit and Trust Company, to which he gave much attention. The Old Corner Book Store location was maintained until the year 1844, when he removed to more commodious quarters in the building standing where the Boston Herald is now located. Shortly after this change, there entered the employ of Mr. Ditson, at the age of fifteen, and fresh from the Boston English High School, John C. Haynes, the present head of the house. He came from sturdy New England parentage, his father being born in New Hampshire and his mother in Maine, the ancestors of one being English and the other Scotch-Irish.

Young Haynes gained an interest in the business in 1852, and five years later was admitted as a co-partner, and the name of the house was changed to Oliver Ditson & Co.

In 1860 Mr. Ditson established John Church in business in Cincinnati. In 1867, his oldest son, Charles H. Ditson, was taken into the firm and given the management of the New York branch. In 1875, the Philadelphia house was established, with his son, J. E. Ditson (since deceased), in charge.

The largest music house in the Northwest—Lyon & Healy—was founded in Chicago with capital furnished by Oliver Ditson & Co. If one is apt to belittle Mr. Ditson's great success on the ground that competition was not so great then as now, it is well to remember that during his career, of the competitors compelled to retire from business he acquired the catalogues of about fifty—paying for one \$125,000, another \$100,000, and another \$80,000.

On December 21, 1888, Oliver Ditson died, at the age of seventy-seven. His death dissolving the firm of Oliver Ditson & Co., the surviving partners, John C. Haynes and Charles H. Ditson, and the executors of the estate of Oliver Ditson, organized a corporation under the laws of Massachusetts, taking the title of Oliver Ditson Company. John C. Haynes was made president and Charles H. Ditson treasurer.



CHAS. H. DITSON.

Mr. Haynes is one of Boston's heaviest taxpayers and most influential citizens, and under his management the Oliver Ditson Company prestige has been well maintained. Having destroyed the old and unsalable stock, and beginning the twentieth century with the most modern business equipment and a catalogue second to none, the pioneer music publishing house of America will in the future, as in the past, maintain its leadership.



JOHN C. HAYNES.

1857 at 451 Washington street, a few feet from Boston's busiest corner.

"With the exception of a few names like Lowell Mason, Louis Moreau Gottschalk, Stephen A. Emery and George F. Bristow," says Rupert Hughes in his recent work "Contemporary American Composers," "practically every American composer of even the faintest importance is now living."

Recent Reminiscences of Mendelssohn.

(Continued from last week.)

In 1837, Mrs. Kinkel met Mendelssohn again in Leipzig. Upon this occasion Mendelssohn apologized for his apparent misanthropy while in Frankfurt. He had been in doubt whether Cecile Jean Renaud returned his love. But now, as a happy bridegroom, he would make amends for the ill-humor he had exhibited at that time. Thereupon he conversed with her in animated style about art and artists, and especially of his beloved sister, Fanny Hensel. To the latter, as well as to the other members of his family, he gave her a letter of recommendation.

In an unpublished letter, dated April 2, 1843, and addressed to Mrs. Kinkel, Mendelssohn writes, in part: "Dear Madame—Your kind lines, as well as the splendid 'Liederspiele' accompanying them, give me great pleasure, for which I thank you with all my heart. Your letter was delayed, and consequently I received it later, during a period of unrest caused by external, as well as internal business. I consequently was obliged to neglect the 'Liederspiele' until some fine afternoon when I would be at liberty to take them up. At last this has occurred, and how I did enjoy them! They are characterized by a certain buoyant freshness that delights one even during their perusal, and all three have pleased me greatly. But especially 'Barbarossa,' which seems imbued with the true essence of poetry. Your suggestion that the author of this 'Barbarossa' might possibly provide me with an opera libretto, has impressed me so forcibly that I would like to realize my ambition in this regard. For, as you know, to write a real lively, good opera has ever been and always will remain a favorite wish of mine. I do not know what I would do for joy if I received a good book real soon. And how grateful I am to you for having paved the way so kindly.

"I cannot make up my mind to work at a Liederspiel, probably because the inspiration is wanting, as I am really anxious to write an opera. It is due to this fact that I return the three texts you sent me. At the same time I inclose a letter to Dr. Kinkel, telling him how much I would value a good, vigorous opera libretto. Pray assist me in my request and rest assured that I am sincerely grateful for what you have done and will do in the future. I shall consider it a real boon, for which I shall thank you always.

"I am personally not familiar with a thorough treatise on instrumentation. Schumann, who orchestrates most excellently, recommended to me a little book with sketches on instrumentation, by Berlioz. In conclusion, accept my wife's and my own congratulations upon the occasion of your marriage, with the hope that it may become a source of enduring blessing and happiness. With the repetition of my thanks and the request for a kind remembrance,

FELIX MENDELSSOHN-BARTHOLDY.

A final letter, relating to the last days of the composer, reads as follows: "A few days before the news of the death of his sister, Fanny Hensel, reached him, on his way from England, Felix Mendelssohn visited the Rhine. He was radiant with happiness. The first performance of his 'Elijah' had been crowned with the greatest success. His colleagues had testified their great admiration. Queen Victoria had introduced him to her family circle and had sung the composer's songs for him. In the midst of this delightful excitement came the terrible news. In a letter to a friend, Mendelssohn complains that in consequence of this terrible grief he forces himself to work, and that mechanically.

"Whoever was familiar with the mutual love existing between sister and brother knows that the great loss was irreparable. Unfortunately Mendelssohn was forced, through contract, to hurry the publication of the German edition of the 'Elijah.' The superhuman effort to complete the work, as well as the mental suffering incidental to his great bereavement, undermined the health of the composer, and thus he followed his sister but a few months later to the grave."—The Musician.

The Clairette Waltz.

WE had had a long night of it. Our guest's health had been drunk a hundred times, and we sank back in our chairs in the tobacco laden atmosphere while the Gypsy band played a waltz.

Dr. Kerten, a man of theories, said as we dreamily smoked our cigarettes:

"This waltz is a proof of my theory. The mood of the creator is always revealed in the composition. The brain cannot emancipate itself from its environment. The writer, who in an unheated room, tries to tell the story of some queen, will make the bejeweled lady into a country girl in masquerade costume. When a courtier tries to write a rustic tale, his peasants are running about in pumps. The genuine artist is always true. He creates only what he knows; he does not deceive; he gives you his art as an honest tradesman gives his wares, without lies or exaggeration. The man who wrote such a graceful waltz lives in a fine house and makes love to pretty women. Such an air could never have been dreamed of in a cabin on the Puszta. A man of intelligence is certainly able to construct the composer from this piece!"

"Construct him, then. What's your idea of him?"

"I will attempt to do so, and I believe I shall not be far from the truth. He is a young man who dresses elegantly and is on an intimate footing with pretty women. That he is a Frenchman I need not say, but I will wager two to one that he has a chrysanthemum in his buttonhole. Perhaps he is an attaché to an embassy, or a piano teacher in a fashionable school, but certainly this gem was written in an elegant room on a piano with silver mountings amid the smoke of Russian cigarettes. Perhaps it was after a ball, when he was in a champagne temper, that the ground motive was first conceived. Possibly he was reading a perfumed billet doux. But, be he who he may, he was an enthusiast, and as deeply in love as any page in romance."

One of us turned to the Gypsy who played the first violin.

"What is the waltz you are playing?"

The Gypsy scratched his head. "What is that thing? I could have told you before supper. Wait a bit—yes, I have it. It is the 'Carette Waltz.'"

"The 'Carette Waltz!'" we exclaimed. The piccolo player handed to us a dirty bit of music, and there was the title, "Valse de Clairette, Par Desirée Croce."

"Who is this Desirée Croce?" someone asked. Nobody knew, but the doctor maintained he was a French attaché! Others contradicted him, so it ended in a bet, and Judge Lithvan undertook, with the help of the publisher, to find out something about the author.

▲ ▲ ▲

Some ten days afterward the judge called the company together. "Meet me this evening for a couple of minutes and I will introduce to you Desirée Croce."

"Whom?"

"Croce, the composer of the 'Clairette' waltz."

The doctor seized the judge by the arm and eagerly asked:

"Is the maestro in Budapest?"

"Yes; come this evening and meet him!"

At 9 o'clock we were all seated comfortably in the judge's room, when a servant brought in an empty glass, and the host said, as it was placed on the table:

"The master will drink out of this glass!"

About then the door bell rang, and the doctor, flinging away his cigarette, cried: "Here he comes, the brilliant maestro is here!"

The door was opened and a stranger stood on the threshold. The man of theories made a jump backward. He had seen many winter coats, but never one like this; it was a cross between a bed spread and a horse rug. There were the stinks and stains of the stable about it. The doctor stared wildly about him, but the judge, with a smile, introduced the wearer of the overcoat.

"Herr Kraus; or, by his name in art, Monsieur Croce."

We shook hands, not without hesitation, with the newcomer. A new surprise awaited us; another stranger entered, bearing a tray, on which was a white marble slab.

"What is that?"

"That," replied Croce, "is the first sketch of the 'Clairette' waltz. I wrote it on the slab one miserable morning."

"Sit down, sit down," said the judge, "and take off your overcoat."

"Must I?" said the maestro, doubtfully.

"Of course," was the reply, and Croce, like a martyr, dropped the garment. There was no coat or vest under, and the maestro was in his shirt sleeves.

We gave him some glasses of wine, and then he began his story.

"I wrote the Clairette waltz three months ago on one stormy morning. Good heavens, what a night it had been! I had eaten nothing for a couple of days, and had, with a kind of superstition, kept a four kreutzer piece, my last money, in my pocket. You can get a schooner for that sum in some places, so in bitter hunger I walked out half the night. Then I became a communist, and said to myself, 'What a shame that I have none of the pleasures of life! I'll get some warm coffee and leave the rest to luck. If the landlord is a good natured man, he'll let me go, if he is not he'll throw me out. So in I went to a little coffee house. Very soon there was nothing but the cup and spoon left of what had been served me. I began to read the papers and then I started. Just before me on the floor lay a brand new shining silver dollar. Had someone

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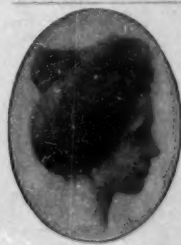
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dropped it? Had some good fairy brought it to me? Well, I could now leave the café with head erect. Then I had an awful shock."

"An awful shock!" said the Doctor.

"Yes, for within a yard was another fellow staring at the same dollar. 'What was to be done?' I asked myself, and answered, 'Starve him out!' So I took a paper and watched him. So did he to me, and so we sat till 3 in the morning. I thought he had fallen asleep and stooped to grab the money, but my rival sprang from his seat."

"What right have you to pick it up," he asked.

"Don't make a row!" I said. "What do you want?"

"Go halves."

"All right." And then he came and sat at my table, and said, "My name is Darvai, a painter," and laid the dollar on the table. Gentlemen, it was a bad one!"

"What's to be done now?" said Darvai.

"You pay for your drink. I've only 4 kreutzers!"

"You are richer than I; I've only 2."

We looked at each other, and began to whistle. The place was empty, and the waiter was looking suspiciously at us, when I said to the painter: "Have you a pencil?" He handed me one, and I began to hum the "Clairette" waltz. Marvelous emotions passed through my heart. Mocking songs, gay melodies, danced around me in the air. In half an hour the "Clairette" waltz was written down to the last note on the marble top of the table.

"What's that stuff?" said Darvai.

"Op. 40!" I cried. "Don't you know what op. 40 means?"

I called the landlord. "Sir, as the result of an unfortunate accident, we have both left our purses at home. I would have left with you my gold watch, but by the same unfortunate accident, it is also at home. I should, you will see, be compelled to ask you to hang up our little accounts if I were not in a position to make you a brilliant proposition."

"What is it?" he inquired.

"Here on this cold marble you can read the most beautiful waltz, always assuming that you can read music. Of this waltz I am the composer, and I will sell you all my author's rights from this day for the next 4,000 years if you'll cancel our little bill and lend us 40 kreutzers more. You will make a fortune; why the Museum will give you thousands for the slab."

He was a good fellow, laughed heartily and flung us the 40 kreutzers. He sold my op. 40 for a good sum. There gentlemen, is the history of the 'Clairette' waltz (Op. 40), Desirée Croce." STEPHEN SZEMAHAZI.

Litvinne.

JOHN F. RUNCIMAN, one of the foremost music critics of the day, tells the following in the London *Saturday Review*, on a Brussels performance:

"The singers were Van Rooy, Dalmores, Massart and Litvinne. The last sang the Brunnhilde music beautifully. Her voice, to my mind a voice of much more exquisite timbre than Melba's, she managed deftly, making the most of Wagner's lovely phrases; and she sang with complete intellectual insight into the music and the dramatic situation. She has all the wonderful accuracy which Lamoureux used to attain with his orchestra, and with that infinitely more pure musical temperament. In the scene with

Wotan she was at her best, Van Rooy playing up to her magnificently. Van Rooy is by no means a perfectly finished artist yet."

John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

Echo.....Hawley
E. B. Martindell (December 10).....Brockport, N. Y.
E. B. Martindell (December 11).....Adams, N. Y.
E. B. Martindell (December 12).....Potsdam, N. Y.
E. B. Martindell (December 13).....Norwood, N. Y.

O, I Will Walk.....E. B. Felton
Echo.....C. B. Hawley
E. B. Martindell (December 14).....Watertown, N. Y.

A Day in Venice.....Nevin
(December 16).....Waldorf-Astoria, New York city

Love Is a Sickness.....Parker
The Lark Now Leaves His Wat'ry Nest.....Parker
Miss L. M. Clary (November 23).....Albion, Mich.

Madrigal.....Chaminade
Lesson With a Fan.....D'Hardelot
Mrs. L. O. Weakley (November 12).....Lincoln, Neb.

Danny Deever.....Damrosch
Rose Fable.....C. B. Hawley
Molly's Eyes.....C. B. Hawley
Robert Hosea (December 11).....Sherry's, New York city

In Maytime.....Oley Speaks
Molly's Eyes.....C. B. Hawley
Danny Deever.....Damrosch
Robert Hosea (December 16).....Hotel Majestic, New York city

Love Is a Sickness.....H. Parker
Come, O Come, My Life's Delight.....H. Parker
He that Loves a Rosy Cheek.....H. Parker
Once I Loved a Maiden Fair.....H. Parker
The Complacent Lover.....H. Parker
The Lark Now Leaves His Wat'ry Nest.....H. Parker
D. Bispham (December 6).....St. Paul, Minn.

Captive Memories.....Nevin
Mrs. Weakley (November 23).....Sherman, Tex.

A Lesson With a Fan.....D'Hardelot
Mrs. Weakley (November 22).....Bonham, Tex.

Love Is a Sickness.....H. Parker
The Lark Now Leaves His Wat'ry Nest.....H. Parker
Miss Louise M. Clary (November 26).....Ripon, N. Y.

A Day in Venice.....Nevin
Miss Nettie Rogers (November 24).....Chicago

Love Is a Sickness.....H. W. Parker
The Lark Now Leaves His Wat'ry Nest.....H. W. Parker
Miss Louise Voigt (November 22).....Covington, Ky.

The Messiah.....A. M. Foerster
The Lark Now Leaves His Wat'ry Nest.....H. W. Parker
W. K. Shannon (November 23).....Norwich, Ohio

The Arab Lover to His Mistress.....E. Severn
To Aithne.....E. Severn
Mrs. W. J. Oliver (November 14).....New York

Captive Memories.....Nevin
A Lesson With a Fan.....D'Hardelot
Mrs. Weakley (November 13).....Sioux City

O, Swallow, Swallow.....Sullivan
Deham Price (November 20).....Wanstead
Charles Phillips (November 20).....Kingston
Charles Phillips (November 21).....Park Crescent
Kennerley Rumford (November 21).....Preston
Kennerley Rumford (November 22).....Preston
Kennerley Rumford (November 22).....Southport
Kennerley Rumford (November 24).....Cheltenham

Tears, Idle Tears.....Sullivan
Charles Phillips (November 20).....Kingston
Charles Phillips (November 21).....Park Crescent

It Was a Lover.....De Koven
Miss Francine Dewhurst (November 19).....Steinway Hall
Miss Granger Kerr (November 20).....Salle Erard
Miss Francine Dewhurst (November 21).....Kensington
Miss Francine Dewhurst (November 24).....Brighton

In Memoriam.....Lehmann
Arthur Walenn (November 20).....Bayswater

Necklace of Love.....Nevin
Mrs. Marian McKenzie (November 19).....Walthamstow
Mrs. Marian McKenzie (November 20).....Grosvenor Gallery
Miss Granger Kerr (November 24).....Kensington
Miss Granger Kerr (November 23).....North London

Heaven at Last.....Moir
Miss Granger Kerr (November 23).....North London

The Lark Now Leaves.....Horatio Parker
Miss Esther Palliser (November 20).....Grosvenor Club

All For You.....D'Hardelot
Miss Jessie McLeod (November 20).....Denmark Hill
Miss Florence Daly (November 22).....Manchester
John Bromley (November 24).....Princes Gallery

New Haven.

NEW HAVEN, CONN., December 19, 1900.

IN many respects the most remarkable performance of oratorio ever heard in this city was that of "The Messiah," given by the Gounod Society last evening. This body of singers has long enjoyed an enviable distinction as a producer of standard oratorio, and with the assistance of an excellent quartet of soloists gave a good presentation of Handel's work.

This organization is one of rare intelligence. This was demonstrated in the clear, legato, cantabile tone which pervaded the difficult passages with which the work abounds. The attack was always positive, the phrasing was clean cut, and at times the whole body of singers sang with emotion which is rare. Much of this result is due to the masterful and magnetic direction of their conductor, Emilio Agramonte.

The soloists were Mme. Charlotte Maconda, soprano; Mrs. Morris Black, contralto; George J. Hamlin, tenor, and Julian Walker, bass.

Madame Maconda appeared last year at one of the New Haven Symphony concerts, and her success then was further enhanced by her superb work last evening. "Come Unto Me" and "I Know that My Redeemer Liveth" were given with a breadth of style and finish long to be remembered.

Mrs. Black, the contralto, was new to a New Haven audience. I have had the pleasure of hearing her before, but not in this country. Last evening she displayed much maturity of tone, together with a refined and artistic temperament not always found in the oratorio contralto.

Tenors, as a rule of late, have been found wanting, especially when a masterful interpretation has been demanded. In Mr. Hamlin, however, the officers of the Gounod Society secured not only the producer of a rich dramatic tone but a man with brain, thought, and a clear conception of the meaning of "The Messiah" text. Profound sadness in one aria and in another a brilliant robusto one seldom hears in a tenor; mark the extremes of which he is capable.

The Boston Festival Orchestra was as a whole satisfactory. The great trouble with players so remote is that rehearsals are out of the question. The conductor and musicians, therefore, spend their time trying to understand each other. ERZÄHLER.

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Hugo Becker Sails.

THE distinguished 'cello virtuoso Hugo Becker sailed yesterday from Liverpool for this country, and is expected to arrive here early next week. Becker's first appearance is to be with the Boston Symphony Orchestra in Boston, after which he will be heard with them in Philadelphia, Baltimore, Brooklyn and New York city. He has also been engaged as soloist with the New York Philharmonic Society, the Chicago Orchestra, the Cincinnati Symphony, the Pittsburgh Symphony and the Cleveland Symphony Society. In addition to this he will give recitals before many of the principal private societies in the Eastern part of the country. His tour will not extend farther West than St. Louis. The following are the very latest opinions that have been expressed regarding his playing:

Last night's concert was an extraordinary event on account of the appearance of Hugo Becker, the "Meister-singer" of the 'cello. Becker is a refreshing exception to the singing, violin and piano playing artists of the concert stage. His tone in the cantilene passages is of a bewitching quality, and even in the most difficult passages every tone has the tinge of softness; the result of a marvelous finger

and bowing technic, and high perfect method. Besides these rare acquirements, this brilliant artist combines strong rhythmic feeling with a subtle interpretation of the composer's work, giving the latter's most intimate intentions, and yet never losing his own individuality—his playing always embodying his own ideas, full of soulful sentiment and deep and truthful conception. Little wonder therefore that Becker's supreme art should create everywhere the same wild enthusiasm as experienced last night.—Berlin Boersen Courier.

At the concert on the previous Saturday Herr Hugo Becker, the Leipzig violoncellist, made his first appearance in London this season, and delighted the audience with a remarkably clever performance of Boccherini's Sonata in A major, for violoncello with piano accompaniment. Herr Becker is a conscientious and finished artist, and plays with purity of tone, breadth of style and with a complete command over the technical difficulties of his instrument, and his admirable rendering of the work in question provoked the enthusiastic applause of the audience, and led to a strenuous demand for a supplementary piece.—Standard.

Whatever favorable anticipations may have been formed as to Herr Becker's playing must have been more than realized last evening. He is not only a thorough master of his instrument, but he has, moreover, a tone of great breadth, fullness and mellowness. The quick movement of the concerto gave some insight into the executive powers of the artist, and at its conclusion he was the subject of warm applause. The minuetto by himself proved a bright and original little piece, and it and the Popper Tarantelle revealed the extreme polish, refinement and power of the player's technic. Herr Becker was enthusiastically recalled, and his performance throughout was a treat of high order.—Times.

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